



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

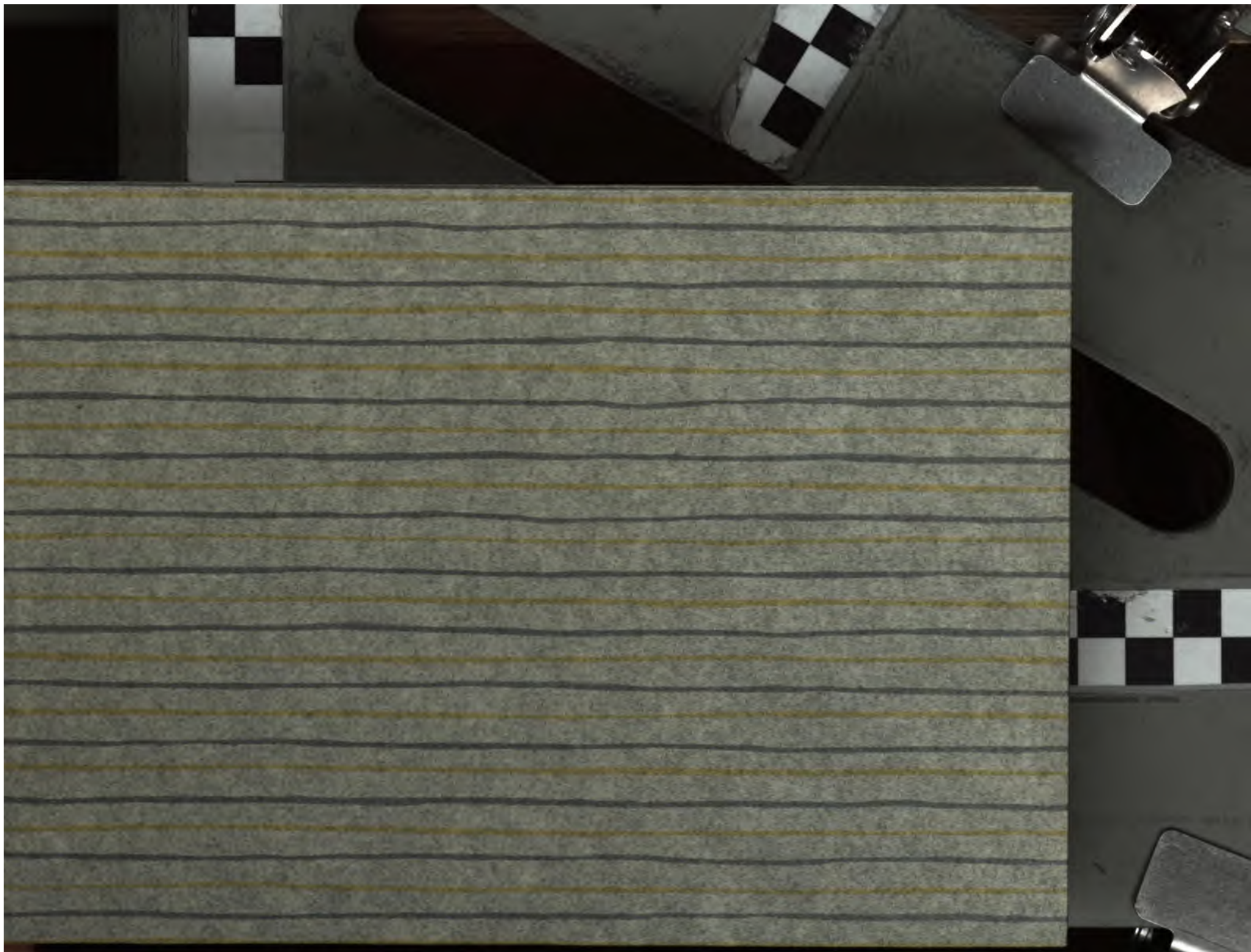
Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

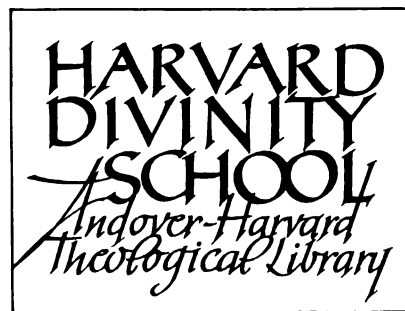
We also ask that you:

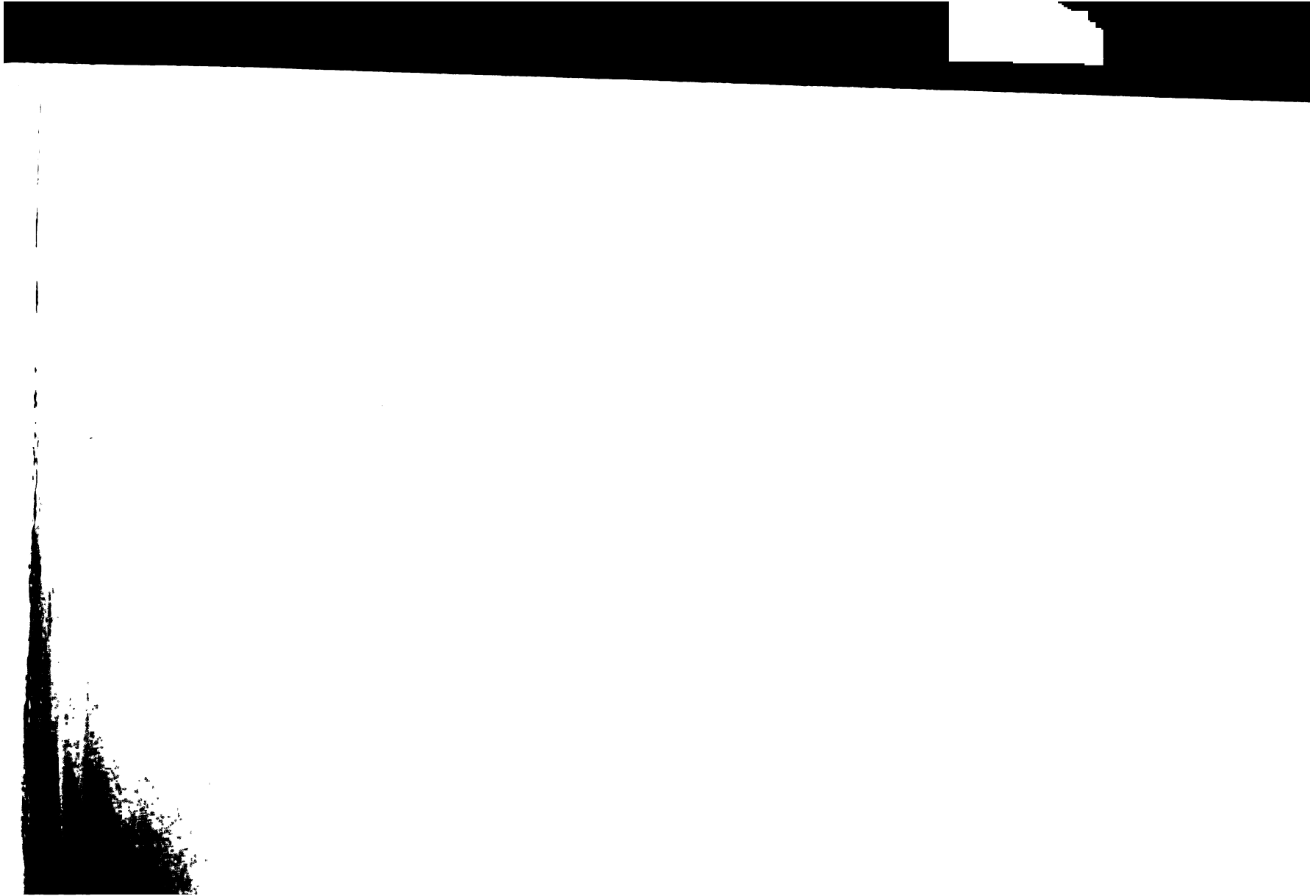
- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>













SONGS OF SACRED PRAISE ;
OR
THE AMERICAN COLLECTION
OF
PSALM AND HYMN TUNES, ANTHEMS. SENTENCES AND CHANTS ;
FOR THE USE OF CHOIRS, CONGREGATIONS AND SINGING SCHOOLS.
THE GREATER PORTION OF WHICH IS ENTIRELY NEW TO THE AMERICAN PUBLIC.

ARRANGED AND COMPOSED BY
EDWARD HAMILTON.

BOSTON:


PUBLISHED BY PHILLIPS & SAMPSON

NEW YORK: PRATT, WOODFARD & CO., GEORGE F. COOLEGE & BROTHER, A. S. BARNES & CO.

PHILADELPHIA: E. H. BUTLER & CO., GRIGG & ELLIOT, LINDSAY & BLACKISTON.

AND SOLD BY BOOKSELLERS GENERALLY THROUGHOUT THE UNITED STATES.

1845.



Entered according to Act of Congress, in the year 1845, by
EDWARD HAMILTON,
in the Clerk's Office of the District Court for the District of Massachusetts.

BOSTON:
STEREOTYPED BY A. B. KIDDER, 7 CORNHILL.

M
2121
H35

PREFACE.

This work contains about four hundred psalm and hymn tunes — three hundred of which are new in this country. One hundred are mainly the standard tunes which are in constant use, and are deemed indispensable in every collection of Church Music claiming to be complete.

There is also a variety of Anthems, Chants, &c., more than three-fourths of which are now for the first time, published.

All the varieties of metre employed in the later collections of sacred poetry are provided for ; so that choirs using this book, will rarely experience the too common embarrassment of not being able to sing every hymn, given out from the pulpit.

A feature peculiar to the book, is the division of the words into phrases, by means of commas. These marks will therefore be understood as answering this purpose, instead of fulfilling their usual prosodial function. This arrangement will tend to relieve teachers and leaders from the difficulty which has been hitherto experienced, in causing singers properly to group the words, and to take the breath in the right places.

The Editor is indebted to ISAAC FLAGG, Esq., for the loan of valuable manuscripts, prepared by him with much labor and care, containing rich selections from the works of the great masters, in many instances adapted by him to English words. The pages of this work are enriched with extracts from them, of choice music which has never been laid before the public.

Obligations are due also to LOWELL MASON, Esq., and to the publishers of the "Carmina Sacra" for permission to extract from that work five popular Hymn Tunes and three very beautiful Chants — due credit for which is given in the proper place.

Thanks are accorded to other gentlemen for contributions.

Credit has been given to the composers entitled to it, in every case where it was practicable. Many of the tunes however being extracted from foreign works, and having no name attached to them, are inserted with the word "unknown" placed over them. Other tunes which have been arranged from some melody, the authorship of which is not known, are distinguished by the word "arranged" written over them. Those tunes and pieces which have no designation to the contrary are the composition of the Editor.

The "elements" are brief, but it is believed complete. The first thirteen chapters, state the principles necessary to be understood by pupils in a singing school — and the remaining chapters point out a method of communicating a knowledge of these principles to the mind of the learner. It is hoped that the plan upon which this part of the work is prepared, and the mode of its execution will be found such as to answer a good purpose.

In the composition and arrangement of the music, in the preparation of the elements, and in the whole plan and method of the book, the Editor has kept constantly in view the actual circumstances of choirs in New England, and the state of the public taste in regard to Church music ; and he asks that this may be borne in mind, in forming a judgment as to the merits of the work.

It would have been easy to fill the pages with extracts and arrangements from the great masters of ancient and modern art ; but the probability is that few would have bought the book and almost nobody have used it.

It is hoped the work will answer the end proposed, which is to furnish the public with music of an agreeable character, adapted to all metres and to all occasions, and calculated upon the whole to elevate the public taste.



ELEMENTS OF VOCAL MUSIC.

THE following method of treating this subject, is the one employed by the Editor, in his classes. It will be found adapted to the usual circumstances of singing schools, in New England.

These schools, generally, consist of twenty or thirty lessons, of two or two and a half hours each. Their object is not so much to make the individuals attending them, accomplished singers, as to train and prepare a choir of singers, as a whole, for a respectable and decent performance of their part, in public worship. The most that can be done, in the time allowed and with the means at command, should be attempted; but it is obvious that no person ignorant of the subject, can be taught to read even psalmody at sight, in twenty lessons, still less to master the difficulties of other descriptions of music. The judicious teacher will adapt his method to the circumstances of his school, and will not, in a term of twenty lessons, commence a course which can only be completed in sixty.

There are two extremes to be avoided, namely, spending too much time in mere exercises in Rhythm and Melody, and on the other hand, too much in the mere practice of tunes.

The first, leads to mechanical singing, and the last is merely singing by rote.

The choir ought, if possible, to be made familiar with a sufficient, though not too extensive list of tunes, and at the same time, to have so much acquaintance with the principles of music, that they may, without a teacher's assistance, add new tunes to their list, from time to time.

CHAPTER I.

GENERAL PRINCIPLES.






ARTICLE 1. Musical sounds are *long or short* in respect to DURATION,
 " " *high or low* " " PITCH,
 " " *loud or soft* " " STRENGTH,



ART. 2. That part of the elements of music which treats of sounds with respect to *duration*, is called RHYTHM. That treating of *pitch*, is called MELODY. That treating of *force*, is called DYNAMICS.

CHAPTER II.

ART. 3. The different durations of sound are expressed by the different forms of characters, called NOTES.

ART. 4. The notes in common use are seen in the following:

WHOLE note,  (Semibreve) equal to
 two HALF notes,  (Minim) equal to
 four QUARTERS,  (Crotchet) equal to
 eight EIGHTHS,  (Quavers) equal to
 sixteen SIXTEENTHS,  (Semiquavers.)

A THIRTY-SECOND  is sometimes used, and a SIXTY-FOURTH, 

Also a DOUBLE NOTE,  twice as long as the whole note,








ART. 5. A DOT . after any note, makes it once and a half as long as before. A second dot adds half as much as the first dot. A third, half as much as the second. For example, a half note with one dot is equal in duration to a half and a quarter, with two dots it is equal to a half, quarter and eighth; with three, to a half, quarter, eighth and sixteenth.

ELEMENTS OF VOCAL MUSIC.

ART. 6. Three notes of the same kind, together with a figure 3 placed over them, constitute a TRIPLET, and are to be performed in the time of two.

ART. 7. There is no absolute, fixed length to any note; but whatever duration may be assigned, for the time being, to any one, it must retain it throughout the particular tune to be performed, and all the others must bear the proportion towards it, indicated by their respective names.

ART. 8. Pauses or intervals of silence, in music, are called **RESTS**; and like sounds, they have a regular duration assigned them. They have characters to represent them which indicate duration corresponding to the notes from which they take their names.

They are the whole rest , the half rest , the quarter rest , the eighth rest, , the sixteenth , the thirty second , sixty fourth .

CHAPTER III.

MEASURES.

ART. 9. The **TIME** occupied in performing a piece of music, is divided into equal portions, called **MEASURES**.

ART. 10. The measures are separated from each other, by BARS, |
| | | | :

ART. 11. To enable us to give equal length to the measures, we BEAT TIME.

ART. 12. This consists in a motion of the hand. When the time is marked by two motions, they are *downward* and *upward*; when by three, *downward*, *inward*, *upward*; when by four, *downward*, *inward*, *outward*, *upward*.

ART. 13. A measure having two beats, is called DOUBLE,
 " " three " " TRIPLE,
 " " four " " QUADRUPLE.

ART. 14. Double measure is designated by the figure 2, placed at

the beginning. Triple measure is designated by the figure 3, placed at the beginning. Quadruple measure is designated by the figure 4, placed at the beginning.

ART. 15. Double measure is accented at the downward beat or first part. Triple measure is accented at the downward beat or first part. Quadruple measure is accented at the downward and outward, or first and third parts.

ART. 16. There are two varieties of double measure; one represented by the fraction $\frac{2}{2}$ signifying two halves, the other by $\frac{2}{4}$ signifying two quarters.

There are three varieties of Triple measure, $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.

There are two varieties of quadruple measure, $\frac{4}{4}$ and $\frac{4}{2}$.

In all these cases the fraction represents the quantity of time in each measure.. The upper figure or numerator, shews the *number* of parts, into which the measure is imagined to be divided; and shews also the number of beats, inasmuch as there is a beat to each imaginary division of the measure. The lower figure or denominator, shews the *value* of the parts respectively, into which the measure is imagined to be divided.

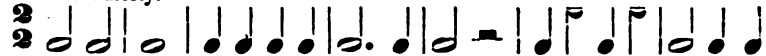
ART. 17. The time of the measures may be occupied by any notes or rests whatever, at the pleasure of the composer; which amount to that indicated by the fractions.

ART. 18. A piece of music may, however, commence or end with a measure not full.

ART. 19. Examples of the varieties of measure, the time of which is variously filled by notes and rests.

DOUBLE MEASURE.

1st Variety.



2d Variety.



TRIPLE MEASURE.

1st Variety.



ELEMENTS OF VOCAL MUSIC.

vii



QUADRUPLER MEASURE.



ART. 20. In regard to the rapidity of beating time, it is a matter entirely of judgment, to be exercised as each different tune presents itself. Whatever degree of quickness is determined on, must be carefully sustained throughout each tune, unless there are musical characters or terms to direct a change.

CHAPTER IV.

MELODY.

ART. 21. Sounds of different pitch, that is of different acuteness or gravity, are named from the first seven letters of the alphabet, in order to distinguish them from each other.

REMARK. The acuteness or gravity of a sound depends upon the rapidity of the vibrations of the sonorous body producing it.

ART. 22. A sound produced by a certain degree of rapidity of vibration, receives a certain letter as its name.

ART. 23. There is a certain series of sounds, rising one above the other, to the number of eight, which has a foundation in nature, is agree-

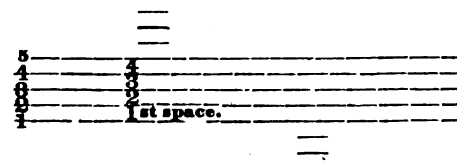
able to the ear of every man, and is the basis of all music. It constitutes what is called the SCALE.

ART. 24. The scale consists of seven primitive sounds. The eighth sound has a resemblance to the first of such a character, and its effect upon the ear is so like it, that it is called by the same name. Thus, if the first sound of the scale be called A, the eighth will be called A. The intermediate ones will be respectively B, C, D, E, F, G.

ART. 25. In order to represent the differences of sound with respect to pitch, the notes are written upon the page in different situations. High sounds have their notes written higher than low ones.

ART. 26. But that there may be no uncertainty in regard to the intended relative positions of the notes, a character is made use of to define them, called a STAFF. It consists of five lines drawn quite across the page, together with as many short lines (called ADDED LINES) as may be necessary to furnish a place for very high or low notes. The staff might be made to consist of a great number of lines drawn the whole width of the page, rendering the short added lines unnecessary; but it is found most convenient to use five *long* ones only.

Here is a representation of the staff, with some added lines:



It will be observed, the lines are numbered from the bottom, and the spaces between the lines are also numbered from the bottom.

ART. 27. The notes are written upon the lines and in the spaces between, not only within the *long* lines, but upon the *short* lines beyond them and in the spaces between *them*.

ART. 28. The scale may commence upon any pitch whatever. It is usual to begin with the sound called C. This sound may be written upon the staff, any where we please; but it is usual to write it either on the first added line below, or in the second space, as represented.

ELEMENTS OF VOCAL MUSIC.

ix

ART. 37. As there is a whole tone between C and D, it is evident that there is room for another sound between them, a half tone higher than C, and of course a half tone lower than D. Again between D and E is a tone; there may be then, a sound between them dividing the difference. So also, between F and G, G and A, A and B.

ART. 38. As these sounds are of constant use in music, it becomes necessary to have a method of representing them. As the natural notes, A, B, C, D, E, F, G, already occupy all the lines and spaces of the staff, we are obliged to write these new sounds on the same places with those to which they are nearest. We find it convenient also to name them by the same letters. But to distinguish them we make use of two characters, viz: the SHARP #, and the FLAT b. The sharp placed before a note represents a sound half a tone higher, and the sound is called by the same letter with a sharp after it. Thus we say, C, sharp; D, sharp, &c., written thus: C#, D#. The flat placed before a note or after a letter, represents a sound a half tone lower than the letter alone. Thus we say B, flat, G, flat; written Bb, Gb, &c.

ART. 39. Practically, C# and Db are regarded as the same sound, though in theory they are treated somewhat differently; and the same remark applies to the other sounds which appear to coincide.

ART. 40. The scale which is written in art. 28, is called the DIATONIC SCALE. When in all the whole tone intervals of this scale, the new sounds mentioned in art. 37 are introduced, a series of TWELVE sounds is formed, called the CHROMATIC SCALE. It is written below, with the numerals, letters, syllables and signs which apply to it. When this scale is written upwards, sharps are used, when downwards, flats. The numerals are read, sharp 1, sharp 2, &c., or flat 7, flat 6, &c. The syllables applied to the sharped notes change their termination to *e* as in eve; and applied to the flatted notes, to long *a* as in mâte.

CHROMATIC SCALE.

C C# D D# E F F# G G# A A# B C C# B B# A A# G G# F F# E F# D D# C

1 2 3 4 5 6 7 8 8 7 7 6 6 5 5 4 3 3 2 2 1
do re re mi fa fa sol si la li si do do si se la le sol se fa mi me re re do

The *i* in the syllables, sound like *ê*; and the *e* like *â*.

This same scale may be written upon the staff according to the F clef.

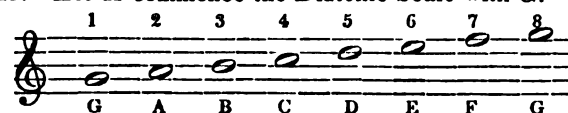
ART. 41. The Chromatic Scale may be extended indefinitely upwards or downwards. And it is of no consequence where it commences, as all the intervals are alike, viz: half tones. The succession of the notes is not agreeable to the ear, but they are all used in music and should be understood.

CHAPTER VI.

TRANSPOSITION.

ART. 42. When the Diatonic Scale is made to commence on any sound other than C, it is said to be transposed; and we shall find it necessary to introduce one or more of the sounds which are peculiar to the Chromatic Scale, in order to preserve the succession of the intervals as required in art. 34.

ART. 43. Let us commence the Diatonic Scale with G.



If we examine the intervals between the several letters, remembering that the half tones are between B and C, and E and F. And also, bearing in mind that the half tone intervals *should* be between three and four and between seven and eight, we shall find this scale to be erroneous; but in order to increase the interval between six and seven to a whole tone as it should be, we must place a sharp before F to raise it half a tone, thereby also making a half tone from seven to eight, which is required by the constitution of the scale. Corrected, it stands thus:



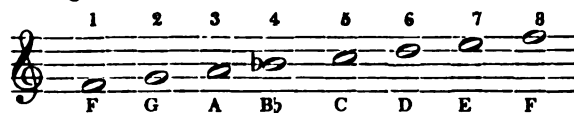
X

ELEMENTS OF VOCAL MUSIC.

Thus we have the same order of intervals as when we commence with C.

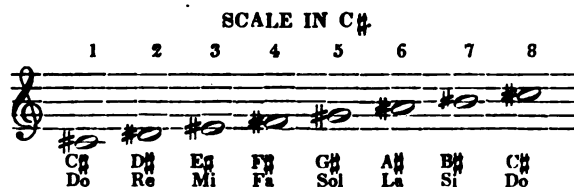
The syllables follow the numerals constantly, and one is always *do*, with an exception which will be noticed in art. 59.

ART. 44. Again, commence the scale with F.



Here it becomes necessary to flat B, otherwise it would be a whole tone from three to four, and a half tone from four to five, which are wrong.

ART. 45. In like manner we may construct a Diatonic Scale upon any sound of the Chromatic Scale, whether sharped, flattened, or in its natural state. One only is here exhibited, namely the scale founded upon C#. It is obvious, as the first note is a half tone higher than the first note of the natural scale of C, it will be necessary to raise every note of the natural scale a half tone in order to preserve the proper intervals.



All these scales may of course be written according to the F clef.

ART. 46. As there are twelve different sounds in the Chromatic Scale, there may of course be twelve different Diatonic Scales.

ART. 47. There are but nine of these however, in common use, viz: C, which is called the natural scale, as all the sounds belonging to it are in their natural state, and unaffected by flats or sharps.

G, in which F is sharp.

D, in which F and C are sharp.

A, in which F, C and G are sharp.

E, in which F, C, G and D are sharp.

F, in which B is flat.

Bb, in which B and E are flat.

Eb, in which B, E and A are flat.

Ab, in which B, E, A and D are flat.

The other three, viz:

B, in which F, C, G, D and A, are sharp.

F#, in which F, C, G, D, A and E, are sharp.

D#, in which B, E, A, D and G, are flat, are seldom used as principal scale in a piece of music.

ART. 48. The sharps or flats rendered necessary in each scale not written before the notes they affect, throughout a piece as of they occur, as it would be inconvenient, but they are placed once at the commencement, on their proper lines and spaces; and they are understood as affecting every note of the same letter throughout piece.

ART. 49. These sharps or flats placed at the beginning, constitute what is called the SIGNATURE or sign of the scale; because they show what scale the music is written, and by knowing that, we know what *do*.

ART. 50. Each scale takes its name from the first letter, as the scale of C, the scale of E, the scale of Bb, &c.

ART. 51. A piece written in the scale of C, is spoken of usually in the KEY of C. In like manner we say the key of D, the key of E, &c., when the scale commences with those notes. It is also common to say, such a scale or such a tune is in C, in B, in Ab, &c. It is incorrect to say, such a piece is in four sharps, or three flats.

ART. 52. The following table will enable the learner to find the note, that is one, or *do*, in any scale of the kind we have been considering.

If there be no signature, it is the scale or key of C.

If the signature be one sharp #, it is the scale or key of G.

" " two sharps ##, it is in the scale or key of D.

" " three sharps ###, it is in the scale or key of A.

" " four sharps ####, it is in the scale or key of E.

ELEMENTS OF VOCAL MUSIC.

xi

If the signature be one flat b , it is in the scale or key of F.
 " " two flats $b\flat$, it is in the scale or key of $B\flat$.
 " " three flats $b\flat\flat$, it is in the scale or key of $E\flat$.
 " " four flats $b\flat\flat\flat$, it is in the scale or key of $A\flat$.

CHAPTER VII.

DIATONIC INTERVALS.

ART. 53. Intervals reckoned upon the *diatonic scale*, are called **DIATONIC INTERVALS**.

Two sounds of the same pitch are called a **UNISON**. This is not strictly an interval, but it is classed as such. The interval from a note to the next degree above is called a **second**; as from C to D, from D to E, from E to F. There are the *major* and the *minor* second, among the diatonic intervals. The one consisting of a tone, the other of a half tone.

The interval from a note to two degrees above, is a **third**; as from C to E, and from D to F.

Thirds also, are of two kinds, *major* and *minor*. The former, two tones; the latter, a tone and a half.

The interval from a note to three degrees above, is a **fourth**. As from C to F, or from F to B.

There are two. The *perfect fourth*, (two tones and a half,) and the *sharp fourth* (three tones.)

The interval from a note to four degrees above, is a **fifth**, as from C to G. *Perfect fifth*, (three tones and a half,) and from B to F, *flat fifth*, (two tones and two half tones.)

The interval from a note to five degrees above, is a **sixth**. From C to A, *major sixth*, four tones and one half tone. From E to C, *minor sixth*, three tones and two half tones.

The interval from a note to six degrees above, is a **seventh**. As from C to B, *major seventh*, consisting of five tones and one half tone. From D to C, *minor seventh*, consisting of four tones and two semi-tones.

ART. 54. In naming intervals, we reckon both extremes; thus if we

be required to name the interval from D up to B, we count the letters, D, E, F, G, A, B; six in number and the interval is a sixth. Whether it be *major* or *minor*, we ascertain by counting the tones and semi-tones which compose it and then comparing the result with the definition given in art. 53.

ART. 55. The interval from any letter to the same letter above or below, is called an **EIGHTH** or **OCTAVE**.

CHAPTER VIII.

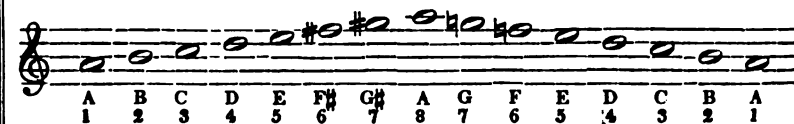
THE MINOR SCALE.

ART. 56. There is another scale called the **MINOR SCALE**, the characteristic of which, is its having but a half tone from two to three, and a whole tone from three to four. In these respects it differs from the scale which we have hitherto considered, and which in distinction from this, is called the **MAJOR SCALE**.

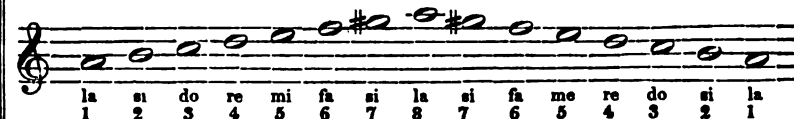
ART. 57. In its natural position, it commences with A. It has two forms.

ART. 58. There is a character called a **NATURAL**, used to contradict the effect of a sharp or flat, and to restore a note to the sound which it has in the natural scale. This is the form of it \natural .

ART. 59. MINOR SCALE. No. 1.



MINOR SCALE. No. 2.



It will be seen that in No. one, the sixth and seventh a resharp in ascending, and they are restored in descending.

In No. two, the seventh is sharpened both ascending and descending.

ART. 60. The minor scale may be constructed upon any sound of the Chromatic Scale. By this means we have twelve different ones, of which those whose signature is more than four sharps or four flats, are seldom used. We speak of these keys as *A-minor*, *D-minor*, *F-minor*, &c.

ART. 61. The manner of applying the numerals, is seen in art. 59.

ART. 62. The syllables commence with *la* and go up to *la*. The changes in termination which are requisite, are made according to the rule in art. 40.

CHAPTER IX.

MODULATION.

ART. 63. Psalm tunes are generally written mainly in one key, yet in common with other music, they admit of departures from the principal key into others nearly related to it. These changes of key constitute what is called **MODULATION**.

ART. 64. It is very common for instance, to make a transition from the principal key to the scale of its fifth or fourth, as from C to G or F. Also, from the principal key to the relative minor key, as from C to *A-minor*. Modulations may sometimes be made into more remote keys.

ART. 65. Modulations are introduced by means of sharps, flats and naturals, bringing into the harmony, notes foreign to the principal scale. These sharps, flats and naturals, when not introduced into the signature, are called **ACCIDENTALS**.

ART. 66. Where the change of key is only for a few notes or measures, we make no change of syllables, except for the particular notes affected by the accidentals. These have a change of termination, according to the rule in art. 40.

ART. 67. But where the change of scale is decided and continued for a considerable time, the syllables should be all changed accordingly.

ART. 68. It is common where a modulation takes place into a new

key, which is to be long continued, for sharps, flats and naturals to be introduced into the signature. In such cases, the syllables should conform to the new scale indicated.

ART. 69. A sharp placed before four, generally, though not always, serves to introduce the scale founded upon five of the original one.

ART. 70. A flat before seven, introduces the scale founded upon four of the original.

ART. 71. It is to be observed, that a *natural* ♮ may have the effect of a sharp, or flat, as to its raising or depressing a sound, according as the note affected by it, has been previously made sharp or flat.

ART. 72. The effect of an accidental extends to every note of the same letter in the measure, but it is not continued beyond it, except when the last note of a measure is affected, and the first in the next measure is the same letter.

CHAPTER X.

MISCELLANEOUS CHARACTERS AND TERMS.

ART. 73. A **BRACE** is used to connect the staves upon which the different parts are written.

ART. 74. A **DOUBLE BAR** shews the end of a strain.

ART. 75. A **FAUSE** ♯ shews that a note is to be prolonged beyond its usual time.

ART. 76. A **REPEAT** :: requires the repetition of the strain.

ART. 77. A **SLUR** or **TIE** — connects notes to be sung to the same syllable. It sometimes indicates the *legato* style.

ART. 78. A **CLOSE** or **ENDING** ¶ shews the end of a tune or piece of music.

ART. 79. **Staccato** marks |||| placed over notes, require them to be performed in a short detached manner. The word **STACCATO** is also used for the same purpose.

ART. 80. **LEGATO** is the opposite of the last, and signifies a smooth, gliding manner, with the notes at full length

ELEMENTS OF VOCAL MUSIC.

xiii

ART. 81. Ornamental notes are sometimes introduced in music which do not belong to the essential melody. They are called *APPOGIATURES* when they occur on the accented part of the measure, and they borrow their time from the note before which they are placed. If that note be dotted, the appoggiature takes two thirds of its time, if not, one half.

When they occur on the unaccented part of the measure, these ornamental notes are called *AFTER NOTES*, and they borrow their time from the preceding note.

CHAPTER XI.

PITCH AND EXTENT OF DIFFERENT VOICES—EXPLANATION OF CLEFS, AND THE RELATION OF NOTES IN DIFFERENT PARTS.

ART. 82. Psalm tunes are commonly written in four parts, viz: *FIRST TREBLE, SECOND TREBLE, TENOR and BASE.*

ART. 83. The First Treble is sung by the highest voices of women. The second by boys, and the lowest voices of women. The Tenor by the highest voices of men, and the Base by the lowest.

ART. 84. The Base part is written upon the staff according to the F clef, *C*.

ART. 85. The two Trebles and the Tenor are written according to the G clef *G*. But the Tenor is to be understood as being an *octave lower* in the same position upon the staff, than the Treble.

ART. 86. Men's voices are naturally an octave lower than women's. Thus, when G, for instance, is sounded upon the third string of the violin, and the Tenor and Treble singers are called upon to sound the same pitch, the former give it an *octave lower*, that is, in unison with the open fourth string of the instrument, while the latter give the pitch in *unison* with the note sounded by the instrument.

ART. 87. Again, if the Tenor and Treble voices sing the same part, they sing in *octaves* to each other. If the Tenor have a note on the

fourth line of their staff, and the Treble a note on the fourth line of theirs, which is D in both cases, when this note is sounded by them respectively, it is heard in two different points of pitch, varying from each other a whole scale or octave.

ART. 88. There was formerly used another clef, called the C clef, which was applied to the Tenor part, shewing it in its proper pitch. It is very much to be regretted that this clef has gone out of use.

Very little practical inconvenience will be felt by singers, however, from the use of the G clef in the Tenor, if the fact is borne in mind that it represents that part an octave too high, and provided, moreover, that Tenor singers, especially leaders, do not take it into their heads to sing the Treble, than which, no practice can be more abominable.

ART. 89. It is not uncommon in the country, for players of instruments, flutes and fiddles for instance, to play the Tenor as if it were Treble. Such persons ought to be made to understand that this is an outrage upon common sense. It should be played an octave lower.

ART. 90. Sometimes ladies indulge themselves in the delightful recreation of singing Tenor as if it were Treble; they ought to be *seated among the men*.

ART. 91. Below is exhibited the pitch of the parts, respectively.

No. 1.	No. 2. No. 3.	No. 4.
<p style="text-align: center;">1st. & 2nd. TREBLE.</p> 	<p style="text-align: center;">TREBLE.</p> 	<p style="text-align: center;">TENOR.</p> 
<p style="text-align: center;">TENOR.</p> 	<p style="text-align: center;">BASE.</p> 	<p style="text-align: center;">TENOR.</p> 

In the scale, at No. 1, all the parts are in strict unison as to pitch.

At No. 2, the note C is precisely the same sound, in all the parts.
At No. 3, there is the interval of an octave between the Treble and Tenor, and between the Tenor and Base.
At No. 4, is shewn how the two clefs, as used for Treble and Base, connect with each other. The note united in the two parts, is the same pitch, and the lower staff shews the Tenor in unison with the Base.

CHAPTER XII.

DYNAMICS.

ART. 92. There are commonly reckoned five degrees of strength or loudness of sound, viz: *very loud, loud, medium, soft, very soft*. These are signified by the following terms and signs:—

Medium, by *mezzo*; abbreviated, *m*.

Loud, by *forte*; abbreviated, *f*.

Very loud, by *fortissimo*; abbreviated, *ff*.

Soft, by *piano*; abbreviated, *p*.


Very soft, by *pianissimo*; abbreviated, *pp*.

ART. 93. These varieties of force or loudness with the characters which denote them, are applied not only to single notes, but to whole strains, and sometimes to whole pieces of music.


CHAPTER XIII.


DYNAMICS—CONTINUED.

ART. 94. A tone which is of uniform force throughout its whole duration, is called an ORGAN TONE.

ART. 95. A tone which commences piano and gradually increases to forte, is a CRESCENDO or increasing tone, denoted by *cres.* or by this character .


ART. 96. A tone commencing forte and gradually diminishing to pia-

no, is a DIMINUENDO or decreasing tone, denoted by *dim.* or .

ART. 97. A tone commencing piano, increasing to forte and then diminishing to piano, is the SWELLING TONE or SWELL, denoted by .

ART. 98. A sudden crescendo is marked < or >.

ART. 99. A sudden diminuendo is marked > or *fx* or *sfz*. This sign is an abbreviation of *forzando* or *sforzando*.

ART. 100. The following signs are applied to long passages as well as to single notes, viz: *cres. dim.* and .

CHAPTER XIV.

THE SINGING SCHOOL.

ART. 101. The following remarks are designed for the assistance of Teachers, who need any, in conducting a course of instruction under the ordinary circumstances of a New England singing school.

ART. 102. The object of the common singing school in the country, is to prepare a choir for the musical part of divine service.

ART. 103. Old and young, practiced singers and unpracticed learners join in the school. Some have learned all they know about music, within ten years, some within twenty, and some within a hundred. There are also not a few just out of leading strings.

ART. 104. All claim the privilege of learning to sing, and all hope to have a seat in the choir. The teacher is expected to *make* them all sing. Of course, he must pursue a different method from that which would be proper, if sufficient time were allowed to complete the musical education of each individual.

ART. 105. The number of lessons is usually from 20 to 30. The teacher will apportion the time to THEORY and PRACTICE, in such a manner as to secure, if possible, the main object of the school as stated in Art. 102.

ART. 106. The best way to commence a course of lessons is to explain the general principles as laid down in Chap. I. The various dis-

ELEMENTS OF VOCAL MUSIC

XV

tinctions in sound may be made perfectly intelligible by means of the voice ; though on many accounts a violin is to be preferred.

ART. 107. Exhibit upon the blackboard* the different forms of notes—explaining their relative value—also, dots, triplets.

ART. 108. State and illustrate the principle mentioned in Art. 7.

ART. 109. Exhibit and explain the different forms of rests, with the effects of the dots as applied to them.

ART. 110. State the matter of Art. 23, and introduce the singing of the scale. It is not yet the proper time to exhibit it, but the singing of it may be commenced in order to give variety and interest to the lesson. The above will furnish material for one lesson.

ART. 111. After questioning the class upon what has hitherto been stated to them, and making perfectly sure that it is fully comprehended, the next step will be to explain measures, and the divisions which are supposed to be made of them into what are called *parts of measures*. Care must be taken here not to convey the idea that all measures are actually divided into such and such parts, but that to assist in determining their duration, a division of this kind is *supposed*, marked by beating time. Some of the evil consequences of entertaining the idea that this division is real may be found stated in Art. 173.

ART. 112. Explain the beats—let the class beat with counting—also with the words, *downward, upward, inward, outward*, according to their proper application.

ART. 113. Explain accent—and let the class beat time, using the words, *loud, soft*, accordingly.

ART. 114. Let them sing in double measure, one note to each beat, accenting properly.

ART. 115. Write these notes in two varieties of double measure, the one directly under the other, as in Art. 19.

ART. 116. Let the class understand, as you go along, that there may be as many varieties of double measure as there are different kinds of notes, and the same is true of triple, quadruple, and sextuple measure.

ART. 117. Introduce triple measure by the same means, showing the three varieties in common use.

ART. 118. Introduce quadruple measure, in its two varieties.

* It is taken for granted that the teacher makes use of the blackboard.

ART. 119. Explain sextuple measure—representing it as compound triple measure. It is not worth while to try to beat it, until you have occasion to introduce tunes in that movement. Show the two varieties upon the blackboard, viz : $\frac{6}{8}$ and $\frac{3}{4}$.

ART. 120. Sing the scale part of the lesson, so that all may understand what succession of sounds the term implies.

ART. 121. About the third lesson will be a good time to examine the individual scholars as to their capacity to learn to sing. The true question to be settled in regard to each one is not, whether he might by possibility learn to sing, if there were time and labor enough bestowed upon him, but whether upon the whole it is probable he can go on with the class in the present course of lessons. The best test of the requisite degree of capacity is the singing of the scale. If a pupil can do this in an enduring manner he may be suffered to proceed; if not, he should be dismissed. The teacher ought to be cautious not to mistake timidity in a candidate for want of capacity.

ART. 122. By the fourth lesson, the school ought to be furnished with their singing books, so that the teacher may select *portions of tunes*, for exercises in Rhythm.

ART. 123. There is no better plan, practicable in the common singing school, than for the class to sing portions of tunes selected by the teacher as exercises in Time—that is singing the notes with reference to their duration merely, all upon the same pitch. This will save the time-consuming process of writing upon the board. And it obviates the necessity of having exercises, composed expressly for the purpose, occupying the room in the books which is wanted for other purposes.

ART. 124. It is now time to introduce the subject of Melody, as laid down in the chapter on that subject.

ART. 125. Explain and exhibit the staff.

ART. 126. Exhibit the scale, upon the black board, with the letters, numerals, and syllables.

ART. 127. Illustrate the relationship between the first and eighth sounds of the scale. A violin will furnish the means. It may be done thus :—

A string of a given thickness and length extended upon the violin with a given tension, will upon being made to vibrate, give forth a sound

which is called G. Half that length of string will vibrate with twice the rapidity of the other, and will give out a sound which is also called G. And these two strings upon being set in vibration at the same time will so blend their sounds that it will be impossible to distinguish between them. The reason is that the vibrations of the longer string coincide severally with every other vibration of the shorter. This coincidence may be illustrated upon the blackboard in this manner:—



The deep black perpendicular bars show the vibrations of the long string, and the smaller perpendicular bars those of the short string. Every alternate one coincides with the black bars.

The two sounds are at the same distance from each other, as to pitch, as 8 of the scale is from 1.

ART. 128. The proportion of the vibrations to each other, in any sounds which are the distance of a fifth from each other as C to G for instance, is as 2 to 3,—other intervals are in other proportions, but it is not necessary to exhibit them to the class. The only thing important is to give them an idea of the nature of the octave.

ART. 129. Explain the Clefs and their uses. These Clefs were originally the letters whose places they fix upon the staff. Thus the character called the G clef, was originally the letter G, but it has undergone various transformations until it has arrived at its present shape.

ART. 130. Explain the application of the letters to the degrees of the staff—of the numerals to the sounds of the scale—and point out the uses of the syllables.

ART. 131. Let the class practice the scale a portion of each lesson—with the syllables, and also with one syllable, *la*. The other portion of the time of the lesson should be employed in exercises in time.

ART. 132. A trouble will arise in most classes at this stage. It will be found difficult to get them to sing 8 sharp enough with the syllable, *do*. To remedy the evil, it will be well to substitute *la* for 8 sometimes. A

good way is to let the class sing up to 5 and stop there. Let the teacher then sound 8 distinctly with his own voice and desire them to keep that in mind as the point at which they should aim. Perseverance will finally prevail.

ART. 133. Nothing can be of more importance than to establish the scale with the most rigid accuracy in the outset. Any negligence in this respect will produce immense evil.

ART. 134. Show the extended scale—as in art. 32.

ART. 135. Exercise upon the scale with its extension both up and down. It will be well to change the pitch occasionally to A or B or D, especially if the class have fallen from the right pitch, as they are sure to do at first. You may then revert to the true pitch of C, and the class will come up to it readily.

ART. 136. Exercise upon different sounds of the scale extended, skipping about irregularly. In order to enable the singers to strike 3 from 1, let them sing *one, two, three*, then *one, three*. Pursue the same course with the other sounds.

ART. 137. *Four* will often be made too flat as well as *eight*—correct it—make them open their mouths—and give the *fa* an open sound, straight from the vocal organs. *Three* will be made flat sometimes, but oftener in other keys than in C.

ART. 138. Give a definition of an interval—the violin may furnish the means of a good illustration. By the help of that, show the difference between a tone and a half-tone or semitone.

ART. 139. Describe the order of intervals in the scale. Let attention be directed to the letters, numerals, and syllables, between which the half-tone intervals occur.

ART. 140. You may *prove* to the class the fact that the order of intervals in the scale is founded in nature, by firstly referring to their own testimony that it is *agreeable* to the ear,—and, secondly, by showing, from the fingering of the violin, that a scale consisting of whole tone intervals only, is very disagreeable.

ART. 141. Explain the use of sharps and flats.

ART. 142. Construct upon the black-board the chromatic scale—with its numerals, letters and figures—with the manner in which they are each spoken of or read—as sharp 1, flat 5—D \sharp —B \flat &c.

ELEMENTS OF VOCAL MUSIC.

xvii

Call upon the class to point out the corresponding sounds in the ascending and descending scale.

ART. 143. You will before this time, have introduced exercises in melody from easy tunes in the key of C. The second treble part is generally most convenient. The Bass ought also to be used as an exercise by the whole school, for it is important that the two clefs should be fully comprehended by all. It is best at first to sing these exercises without reference to rhythm.

ART. 144. Let the scale be sung in various kinds of measure.

ART. 145. Let the second treble of suitable tunes in C be sung in time and tune.

ART. 146. It is now the proper stage to distribute the voices into the four parts. A few voices will be found suitable for Tenor,—a few are enough. The rest of the men belong to the Base. The boys whose voices have not changed will sing second treble. All the *little girls* will sing second — of the rest of the females nearly one half should belong to that part — the residue to the first treble. Voices, peculiarly fitted for any part, should be *required* to sing it, whether they are disposed or not. All those ladies who have an incurable propensity to flat, should be placed in the second, or *dismissed altogether*, which is better.

ART. 147. Proceed to practice tunes in C. with the syllables and frequently with *la* alone, beginning with the easiest — and learning these second treble first. Then add the base; then the first treble and tenor — make the scholars describe the names and uses of every musical character to be found in the tune, viz. the brace — the staff — the clefs — the notes and rests — the kind of measure — the number and application of the beats. Let them do all this before they begin to sing. There are generally two or three smart little girls and now and then an intelligent lad or two, who will answer *all* your questions if you suffer them. It is a good way to have all the seats numbered — and then after proposing your enquiry, let no one answer until you call upon a particular number. This will secure the attention of all — and there will be emulation excited, which will do great good.

ART. 148. You may introduce earlier than this, if thought best, the matters treated of under the head of Dynamics — and such musical characters and tunes as may be useful. It will be well to practice the scale in the different degrees of force — and in the various kinds of tone.

at an earlier period than this, though the explanation of the terms and signs peculiar to Dynamics, need not be exhibited until now.

ART. 149. After the key of C has been pretty thoroughly studied — you may proceed to transpose the scale to G. Select such keys as you think best to have well studied — and practice them. You cannot in a common term make them read in all keys.

ART. 150. Be sure to make them comprehend the nature of the changes of notes required in transposition. Exhibit each scale before singing in it, and let it remain upon the board in view of the school until you change your key.

ART. 151. Explain intervals as described in Chap. VII.

ART. 152. Exhibit the minor scale — and describe its peculiarities.

ART. 153. Explain modulation when you have an instance of it in practice — and describe accidentals when you meet them.

ART. 154. Present the subjects in Chap. XI.

ART. 155. After some practice in the different keys, the class may commence singing words. Let each tune be sung by the syllables until the music is familiar before the words are applied.

ART. 156. Explain the subject of articulation — something in this way. Words are composed of *vowels* and *consonants*. The most common form of a syllable, embraces three elements of speech, viz. a consonant sound first, then a principal vowel sound, then a consonant sound at the close. For example the word, *bead* — is composed, first, of the consonant sound, *b*, next the vowel, *e*, lastly the consonant, *d*. The teacher may exhibit the articulation of the *b*, by attempting to give utterance to it, without opening the lips. A guttural noise will be heard, which is the proper sound of that letter. The *d* may be shown in a similar manner. The class should be told that a syllable is to be sung or prolonged upon the *vowel sound*, and that the form of it is not allowed to change in the slightest degree during the length of the note or notes belonging to the syllable. The consonants are to be given as short as possible, but with smartness and force.

ART. 157. A syllable may consist of one vowel sound alone — *as*, *oh*, *ah*. Attention is to be directed to giving it correctly, and holding it in the same form, throughout the note.

ART. 158. A syllable may consist of a consonant and a vowel — *as*, *day*, *me*, *do*, *fa*, — or of a vowel first — *as*, *add*, *in*, *up*, *at*.

ART. 159. There is in every syllable, a principal *vowel sound*, upon which the time of the note belonging to it, is employed. Many syllables have more than one vowel (letter) but all but one are generally silent — as in the words, *day, rain, bean*. As to the pronunciation of these syllables, they might as well be spelt, *da rân bin*. The silent letters will be disregarded of course.

ART. 160. Some syllables however, which have two vowels, have a sound different from that of any single vowel. Thus, *voice* — *fear* — but all such words have a single sound upon which they are prolonged. In *voice* it is the sound of *o* in the word *on* which is dwelt upon, what comes after that should be brought together as much as possible into one sound, which should be articulated like a consonant. The same remarks apply to the words, *fear, tear, here* — the *e* is the prolonged sound. Also the words *there, hire, roar*.

ART. 161. Many words have several consonants together, sometimes one or more of them is silent, but often, they are all to be articulated. The endeavor should be to crowd them as much as possible into one sound, and give them with great quickness and force, by no means, however slighting any of them, but making each one distinctly audible. Perhaps there is no worse word to sing than *hosts*.

ART. 162. Many single letters have a compound sound, as — *a* in the word *may* — *hare*; *y* and *i*, in *try, high*. There is a sound of *e* heard after the principal sound which may readily be perceived, upon speaking the words with a slight extension of the vowel, — *i* sounds like *a-e* — (the *a* as in father) — *a* sounds like *a-e*. In these and similar cases you take the first sound as the principal, and dwell upon it through all the notes belonging to the syllable, and then regard the other element of the sound as coming into the character of a consonant, so far as to require a rapid enunciation. Unless this is done, the syllable becomes double, in fact, two syllables, and ought to have two notes.

ART. 163. Let the teacher analyze various words — and cause the pupils to do it. Have them point out the principal vowel sound.

ART. 164. Caution the class against carrying the last letter of a word forward to the following word. The rule in opposition to this practice, is, to *Finish every syllable on the note that belongs to it*.

ART. 165. PAUSES. A pause is to be made at the end of every strain; also, whenever there is a comma or other stop in the words; also where the

sense requires it. The time of pauses is not added to the length of measures, but is a part of the time of the note preceding the other words, you shorten the note before the pause, sufficient to finish the time required for the pause. Thus when there is no end of a strain, you make the last note in the line, less than its value — so at any required pause.

ART. 166. BREATHING. The breath should be inhaled quietly where possible to the full capacity of the lungs. It should be without waste, and in such a manner that it may all contribute to the fullness of voice. Many persons fail to fill the lungs, and besides inhale half their breath, for want of good management. Of course you should sing more than half a measure before the breath is gone. So made with words through this fault. A habit arises of breathless intervals, which does more mischief than any other one thing.

ART. 167. GROUPING OR PHRASING WORDS. The language should be connected in the breath according to its connections in the parts of sentences.

ART. 168. The time which respiration requires, (for it requires a good deal especially in unpracticed singers,) must be borrowed from the note preceding each breath, in the same manner as pauses.

ART. 169. It will be many times, impracticable to inhale a full measure owing to the rapidity of the movement, or the shortness of the notes; in such cases the singer must be content with what he can get.

ART. 170. In regard to all these stops, pauses and breathings, a general rule is to *commence every measure and every note, strike the proper place in the time, according to the regular beating, however long it may end them*.

ART. 171. ACCENT AND EMPHASIS. If the accent of music is not to that of the words it is well; but if not it must be made to.

ART. 172. The important words should be loudest as in singing. Little, unimportant words, as *articles, prepositions, conjunctions, &c.*, should be sung softly.

ART. 173. EXPRESSION, TASTE, &c. A country choir usual of from 25 to 75 individuals, singers and players upon divers instruments. They are of all sorts, good, bad, and indifferent. It is obvious that in such a company, all that can be done in the way of expression is of a very general nature, such as is pointed out in these rules.

ELEMENTS OF VOCAL MUSIC.

xix

RULE 1. *Sing in strict time.* Some people imagine that to 'express the sentiment' as they call it, involves among other things, taking liberties with time; dwelling upon this note and clipping that one: but if they can make fifty men, women and children, keep even pace with them, they will accomplish an undeniable miracle. A choir of 4 or 6 singers may take some license with time, if they understand each other, and have good sense and good taste to guide them. But with 50 it is perfectly preposterous to attempt any departure from the strict laws of Rhythm.

RULE 2. *Sing the music exactly as it is.* This is in opposition to the idea of introducing embellishments and flourishes into Psalmody, which is ridiculous to the last degree. No two men can be made to embellish exactly alike — how absurd to expect a large company to do it. This rule of course goes against singing out of tune, and also against introducing any sounds not expressed by the written notes of the piece, whether appoggiatures, after notes, or glides.

RULE 3. Articulate every word distinctly.

RULE 4. *Group the words in the breath according to their sense and connection.*

RULE 5. *Sing the important words loudest.*

RULE 6. If you have books with the expression noted you may observe it, always however provided that you do not violate any of the rules given above.

The singer ought to understand and feel the sentiment of the hymn, but he must remember that he is not singing a solo, but performing a part, a very small part, it may be, in a large choir, and if he should distress himself ever so much with 'expressing the sentiment,' it will all go or nothing with the congregation unless the whole band do just as he does; and the probability is, he will only have the satisfaction of reflecting, that he has annoyed his neighbors in the choir, disturbed the harmony of the music, and destroyed the good effect of the whole performance.

ART. 174. FAULTS. The most common faults which the teacher will have to correct, with their causes and remedies, are pointed out under the proper heads — viz.: Time — Tune — Pronunciation, &c., most of these faults may easily be prevented in those who are just learning to sing. But every singing school is attended by many old singers, who generally abound in faults.

1. TIME. *The first fault* is what is commonly termed *dragging*. There are various causes for it independently of habit. These are,

1. Singing all the notes to their full length, and taking time for respiration which is additional to the measure. The same for the pauses at the end of strains. The last note in the strain is sung to its full length and not seldom, more than its length; a stop is made to breathe, and of course so much is the singer behind-hand.


2. Singers are apt to sing too slow, when the notes are too high or too low for their convenient reach.


3. The same fault arises, when the words are of difficult enunciation.

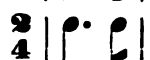
4. The same where the notes from any cause are of difficult execution.


5. Where the interval from one sound to another is a long one, as a sixth, seventh, eighth or ninth. *The second fault* is singing the notes out of their proper relative proportion. This fault occurs most frequently in the following cases.

1. In double measure  the quarters are too long.


 the eighths are too long.


2. In this form,  The dotted note too short — the quarter too long

 The dotted note too short — the eighth too long.

3. In this  — the dotted note too short, the sixteenth too long.

4. Notes of this form  are sung like a triplet of eighths.

5. In triple measure  The whole too short, the half too long.

 The half too short, the quarter too long.

Witness for this last, the common singing of 'Balerna,' 'St. Helen's' and others. These tunes are sung in nearly equal notes. Those measures that have three halves or three quarters are sung like triplets.

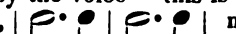
6. In triple measure of  the quarters are made this form,  much too long.
-  the eighths, much too long.

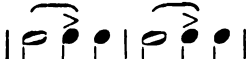
Witness, 'Windham,' 'Hebron,' 'Wells'—and others. The notes are nearly equalized.

In fact there seems a strong tendency to bring all notes to the same duration. This fault does not produce dragging upon the whole, but it is much more distressing to the hearer.

The tunes called Missionary Chant and Miletus, in the 'Ancient Lyre'—and many of the tunes in the 'Carmina Sacra,' where there is a variety of different notes, are almost always sung with the long notes too short and the short ones too long.

7. In general, in tunes composed principally of short notes, like Benevento, for instance, the notes are drawled too much, or run into each other, in too much of the Legato style; and on the other hand, in tunes composed of long sounds like Old Hundred, Dundee and other chorals, the notes are not sufficiently sustained.

8. A common fault is to sing notes whose duration is marked by two beats, or a beat and a half, with the latter portion of the sound distinctly marked off by the voice—this is especially the case with dotted notes—for instance,  measures of this form are sung thus,

; as if the singer was anxious the audience should perceive that the note is dotted.

9. Beside the faults above enumerated, there is observed sometimes a want of steadiness in movement; this is generally the result of mere carelessness, though it may proceed from the influence of some prominent singer or player who has no rhythm in his soul.

2. TUNE. The most common fault under this head is singing too flat. This is manifested in various positions, and is owing to various causes.

1. To old habits and defective musical education. It is generally incurable where it proceeds from these causes, that is if the disease has been of long standing. Many females sing too flat from having injured their voices in childhood, by singing music too high for them. They

can't be cured in mature life. Many sing flat, from having been associated for a length of time with others, faulty in this respect. If not too confirmed, they may be cured.

2. To physical weakness. This may be overcome by persevering practice, that is, in a majority of cases.

3. To want of openness and freedom in the delivery of the voice.

Many persons deliver the voice very well up to a certain pitch, when they change the form of the vowel and throw some obstruction in the way of the tone,—consequently the pitch is depressed. They should be exercised upon the open vowel sound in the word *ah*, or *la*.

4. To want of suitable exertion, where the notes require it. This is mere carelessness, and must be reprov'd.

5. To what is commonly called a 'want of ear.' This evil is remedied by careful study and practice.

6. The above mentioned causes of flatting are of a prominent character, and where they exist the evil is but slowly remedied, if remedied at all. The following are of a temporary character—viz., ill health, east winds, heat of the weather, bad atmosphere of the rooms, from being crowded, want of confidence, want of acquaintance with the music, fatigue, want of interest in the exercises, and last not least, unsteadiness or dragging of the time. Most of these may be removed by taking proper measures. The various positions or forms of melody where the fault is most likely to occur, are these,

1. The eighth of the scale is made too flat, particularly in C, D, E \flat , E and F.

2. The third of the scale is made too flat, particularly in G, A \flat , A and B \flat .

The second treble after becoming habituated to the lower notes, are apt to sing 3 flat in F and E also.

This fault in regard to three of the scale is almost universal. There are few singers except the most highly cultivated, who are not very often guilty of this fault, and even the very best, sometimes.

When from any cause as the weather, fatigue, &c., a singer is inclined to sing out of tune, the inclination is sure to manifest itself upon 3.

3. Notes which are high, relatively to the convenient compass of the voice are often made too flat.

4. Notes difficult of execution—long skips upon the same syllable—

en associ-
If not too

ersevering

e voice.

itch, when
ion in the
hey should
t.

it. This is

il is reme-

ent charac-
emedied at
health, east
from being
music, fa-
nsteadiness
king proper
the fault is

C, D, E♭,

in G, A♭,

notes, are

sal. There
re not very

is inclined
on 3.

pass of the

e syllable —

words hard to utter, and certain of the consonants, particularly *m* and *n*, all give rise occasionally to this fault.

5. The second treble sing flat, where the notes are higher than usual in their part.

On this account they should sing the scales in all the keys, many times in the course of the lessons — and always when they manifest a propensity to sing out of tune.

The opposite fault of *sharpening* from the pitch, is by no means common. It is remedied generally as soon as mentioned. It arises frequently from the habit some have of striking the notes with violence, as if they were all designed for explosive tones and marked thus >.

There are other faults under the head of Tune or Melody, which prevail extensively. Some of them are alluded to in Art. 172, (Rule 2.) Some persons have a habit of introducing every sound with a preparatory jerk or grunt — in consequence of which they arrive at the sound itself too late for the time — to say nothing of disfiguring the performance. These people's notes go off in the manner of a rusty gun with an old flint lock, that *hangs fire*. Singers of Base are very much in the practice of sliding the voice from one sound to another, especially in the cadences. As the intervals in this part are oftener fourths, fifths and eighths, than in the other parts, the singers like to get along by this easy process.

3. ARTICULATION. Many of the faults under this head have been alluded to in Art. 155. They are,

1. Indistinctness — arising from not giving the consonants all of them with force and quickness, and from not retaining the vowel sound in its proper form.

2. Incorrectness. This fault is owing to the want of education, but is happily, rare, in New England.

3. Indistinctness and incorrectness both occasionally occur in consequence of the difficulty of executing the notes.

4. A common fault is to make two syllables of such words as *fear*, *eye*, *there*, *more*, *Lord*, (pro. *Law-wud*) — and many others.

5. Another fault is to dwell upon those consonants which admit of extension, such as *l*, *m*, *n*, *r*, *f*, *s*, *c*, *z*. These require just so much time and no more to be given them, as will make them audible.

4. BREATHING. The habit of inhaling the breath in an audible manner is a vicious one.

Also, breathing at regular intervals.

Singing when the lungs are almost exhausted of air.

Failing to inhale a full supply, when possible.

Wasting the breath. All bad.

Many faults in breathing are owing to the improper constraints which the fashion of dress imposes upon the free play of the muscles of the chest.

The best way to correct faults in Time or Tune or any other particular, is for the teacher to imitate them with his own voice, taking care to exaggerate them somewhat that they may be seen by all. Then sing the passage correctly.

Describe in each case as far as practicable the particular cause of the difficulty.

If the fault be in time, shew in what measure, on what note; and whether the beginning or end of the note, it begins to be committed.

If in Tune — point out the cause of the particular error.

ART. 175. The teacher may proceed in the latter part of a term to practice entirely with words — carefully correcting every fault, in accent, emphasis, pauses, and grouping of words.

ART. 176. It is much better to have a moderate catalogue of tunes well committed to memory and correctly sung, than to skim over in a superficial manner, a large number.

ART. 177. Chanting may be introduced soon after the class commence singing the words. Directions are given for this practice in the latter part of the book.

ART. 178. Short anthems and sentences, may be sung toward the close of the term, but it is not expedient to sing many in a first course of lessons, under ordinary circumstances. The same strict attention should be given to accent, emphasis, pauses and every other element of good performance, in the singing of chants and anthems, as in psalm tunes.

ART. 179. The class should be exercised in singing from the Hymn book, other suitable words than those adapted.

CHAPTER XV.

THE CONDUCTOR.

ART. 180. At the close of a school it is the custom for choirs to choose a Conductor or Leader. The proper qualifications for this officer do not seem in all cases to be well understood. A few words upon this topic may not be amiss.

It has been the practice formerly and it is now, to a considerable extent, to select the man who can sing Tenor the loudest, without regard to any thing else. It is certainly very well that the Conductor should have a powerful voice, but it is by no means absolutely essential.

The requisites are these —

1. He should be a man against whom as a man there is no well founded objection.
2. He should possess good taste and judgment.
3. He should be accurate in Time. This is *indispensable*.
4. He should have confidence in himself.

It is of little consequence whether he sing Tenor or Base or play the violin or the organ, and it is not absolutely necessary that he should sing or play at all. It is worth much more to have such a man barely to direct the performance of a choir, if he do not sing or play a note, than to have the best singer or player who can be found, who is at the same time destitute of any one of these qualifications.

ART. 181. The practice of *choosing leaders*, as it is called, for the several parts, is worse than useless. It seldom fails to give rise to envyings, hatred, malice and all uncharitableness. It is not possible it should do any good whatever.

ART. 182. There can be no necessity for choosing vice-leaders or persons to conduct in the absence of the regular leader.

~~Persons ought to hold themselves in subjection to the~~
~~leader, and so to act and so to sing as to con-~~
~~form merely to~~

display their personal skill and power of voice. In a choir individualism should be merged in the mass.

ART. 184. A choir ought not to quarrel with their conductor, and to move him from office unless there are strong reasons to justify it. A change ought not to be made in this office until there is abundant reason to believe that the choir will be benefitted by it : and it is to be remembered that nothing is gained by exchanging a leader obnoxious to one portion of the choir, for another equally disagreeable to another portion. Neither is it of any use to turn out a leader with one set of faults, and put in another with a different set of faults. It is the easiest thing in the world to make objections to the present administration, but it is not always quite so easy to set up one on the whole to be preferred to it.

ART. 185. Let choirs study peace, union — let individuals practice conciliation and let compromise triumph over every difficulty.

ART. 186. Practice abundantly — learn every piece thoroughly — be at your posts on the Sabbath punctually — and remember that a little sacrifice of personal feeling and preference, will be sure to bring an abundant reward.

ART. 187. INSTRUMENTS. These should not be introduced in school, (except one perhaps in the hands of the teacher,) until the choir have sung by the syllables as much as is intended, and have become acquainted with the rules applicable to the singing of language. Musical instruments are not desirable unless they are exceedingly well played. A Double Bass is useful when played smoothly and gently, otherwise the worst thing possible. No kind of 'flourishing' or attempted embellishment should be allowed, for the instruments are designed to support the voices and not to be heard above them — so as to withdraw attention from the words sung.

ART. 188. The organ is the best accompaniment, when properly played, but is too often perverted from its proper function, to become leading and most prominent part of the performance.

Great skill, sound judgment and fine taste may admit some departure from the strict text, but people of limited attainments that modesty in the manner of performance, will be likely to give them more credit than abortive attempts at display.

SCALES EXTENDED TO THE FULL COMPASS OF CHORAL MUSIC.

xxiii

SCALE IN C MAJOR.



G MAJOR.



D MAJOR.



A MAJOR.



E MAJOR.



F MAJOR.



B \flat MAJOR.



E \flat MAJOR.



y
e
to
ed
on
er
un-
to
ite
ice
be
tle
un-
into
lass
ac-
any
yed.
it is
bel-
port
tion
erly
the
e of
ful
n fr

SCALES, CONTINUED.

A♭ MAJOR.

A MINOR.

E MINOR.

B MINOR.

D MINOR.

G MINOR.

C MINOR.

F MINOR.

Three minor scales sometimes used, are omitted for want of room, viz. F♯ minor, (F♯ G A B C D E F) and B♯ minor, (B♯ C D E F G A B). The learner will do well to refer to the scales above written, when about to learn a new tune. He will find great advantage also in committing to memory the following.

If F be sharp, DO is in G.	If B be flat, DO is in F.
" F & C " " " D.	" B & E " " " B.
" F, C & G " " " A.	" B, E & A " " " E.
" F, C, G & D " " " E.	" B, E, A & D " " " A.

In this work, it will be noticed that the words are not punctuated according to approved grammatical rules—or rather, there are *more commas* than those rules require. The object is to indicate to the performer, the proper grouping of the words, with reference to inhaling the breath.

—
ted
om-
ner,
L.

Jesus de - mands, the voice of joy ; Loud, thro' the land, let triumph ring ; His honors, should your songs employ, Let glorious praises, hail your King.

2

SANGER. L. M.

O could I soar, to worlds above, The blest abode of peace and love, How gladly would I mount, and fly, On angel's wings, to joys on high.

VERNON. L. M.

FROM A GERMAN CHORAL.

E - ternal source, of every joy ! Well may thy praise, our lips employ, While in thy temple, we appear, Whose goodness crowns, the circling year.

PERU. L. M.

LEACH.

3

Bless, O my soul, the liv - ing God: Call home thy thoughts, that rove abroad: Let all the powers within me join, In work, and worship, so divine.

GOULDING. L. M.

1. Jesus, where'er thy people meet, There they behold, thy mercy seat: Where'er they seek thee, thou art found, And every place, is hallowed ground.

2. Great shepherd, of thy chosen few, Thy former mercies, here renew, Here, to our waiting hearts proclaim, The sweetness, of thy saving name.

MEMNON. L. M.

R. KEENE.

1. Come, thou e - ter - nal Spir - it, come, From heav'n, thy glorious dwelling place; O make my sinful heart, thy home, And consecrate it, by thy grace, And consecrate it by thy grace

3. My wants supply; my fears suppress: Direct my way, and hold me up: Teach me, in times of deep distress, To pray in faith, and wait in hope, To pray in faith and wait in hop

6 2 3 7 8 8 7 2 3 5 5 # 6 4 7 8 7 6 8 7 8 7 4 6 8 9 3 6 2 3 4 6 4 5 6 4 3

BETULA. L. M.

WM. SUMNER.

E - ternal Source, of eve - ry joy, Well may thy praise, our lips employ: While in thy temple, we ap - pear, To hail thee, Sovereign of the year.

6 4 3 6 5 4 3 2 4 3 2 3 # 4 6 # 6 7 - 5 4 3 2

HELENA. L. M.

GERMAN.

5

My soul, the great Cre-a-tor praise: When clothed in his ce-les-tial rays, He in full maj-es-ty ap-pears, And like a robe, his glo-ry wears.

3 2 1 6 6 5 # 6 6 # 6 6 7 6 6 5 # 6 6 7 3 6 3 6 3 6

STOCKWELL. L. M.

How sweetly flow'd the gos-pel sound, From lips of gen-tle-ness, and grace, When listening thousands, gathered round, And joy and gladness, filled the place.

3 6 6 5 6 5 7 6 # 6 6 7 3 6 6 7 7 6 6 6 7

A - rise, a - rise, with joy sur - vey, The glo - ry of the lat - ter day; Al - rea - dy has the dawn be - gun, Which marks at hand a ri - sing sur

The first system of the musical score for 'ARBACES' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The music is in 2/2 time and D major. The lyrics are: 'A - rise, a - rise, with joy sur - vey, The glo - ry of the lat - ter day; Al - rea - dy has the dawn be - gun, Which marks at hand a ri - sing sur'. The piano part features a steady bass line with chords indicated by numbers 1, 6, 6, 4, 4, 3, 8, 4, 6, 6, #4, #6, 8, 9, 8, 7, #4, 3, 8, 9, 4, #.

Au - spicious dawn, thy ri - sing ray With joy, we view, and hail the day; Great Sun of Righteousness, a - rise, And fill the world, with glad sur - prise.

The second system of the musical score continues the four-part vocal ensemble and piano accompaniment. The lyrics are: 'Au - spicious dawn, thy ri - sing ray With joy, we view, and hail the day; Great Sun of Righteousness, a - rise, And fill the world, with glad sur - prise.' The piano part continues with chords indicated by numbers 4, 6, 4, 6, 8, 4, 8, 7, 4, 8, 6, 6, 9, 8, 6, 4, 6, 6, 4, 6, 7.

ROBINIA. L. M.

WM. SUMNER.

7

And will the great, e - ter - nal God, On earth, es - tablish his abode? And will he, from his radiant throne Avow our temple, for his own?

WEISS. L. M.

The eyes of God, regard his saints; His ears are open to their cries; He sets his frowning face, a - gainst The sons of vi - olence, and lies.

ROSCOE. L. M.

1. Show pi - ty, Lord, O Lord for-give, Let a re - pent-ing reb-el live, Are not thy mercies large and free? May not a sin - ner trust in thee?

2. My crimes are great, but can't sur-pass, The power and glo - ry of thy grace, Great God, thy nature, hath no bound; So let thy pard'ning love be found.

The score consists of two systems of music. Each system has a vocal line (treble clef, key of D major, 3/2 time) and a piano accompaniment (grand staff, key of D major, 3/2 time). The lyrics are written below the vocal line. The piano part includes figured bass notation at the bottom of the bass staff.

CONVALLARIA. L. M.

1. 'Tis by the faith of joys, to come, We walk thro' deserts, dark as night, Till we ar-rive at heav'n, our home, Faith is our guide, and faith our light.

2. With joy, we tread the des-ert thro', While faith inspires, a heaven-ly way, Though li-ons roar, and tempests blow, And rocks and dangers fill the way

The score consists of two systems of music. Each system has a vocal line (treble clef, key of D major, 4/4 time) and a piano accompaniment (grand staff, key of D major, 4/4 time). The lyrics are written below the vocal line. The piano part includes figured bass notation at the bottom of the bass staff.

SEASONS. L. M.

PLEYEL.

9

Thy goodness, Lord, doth crown the year, Thy paths drop fatness, all a-round; And barren wilds, thy praise de-clare, And vo-cal hills, return the sound.

BAYLIES. L. M.

Happy the church, thou sacred place, The seat, of thy Cre-a-tor's grace; Thine holy courts, are his a-bode, Thou earthly pal-ace, of our God.

In vain, my ro-ving thoughts, would find A por-tion wor - thy of the mind : On earth, my soul, can nev-er rest, For earth, can never make me blest.

BARTLETT. L. M.

Bless, O my soul, the liv - ing God, Call home thy tho'ts, that rove a-broad : Let all the powers, within me join, In work, and worship, so di - vine.

JENNISON. L. M.

11

Four staves of music in 3/2 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom three staves. The lyrics are written below the second staff.

Beset with snares, on every hand, In life's uncertain path, we stand: Father divine, diffuse thy light, And guide our doubtful footsteps, right.

4 5 7 6 4 5 # 6 5 5 7 6 6 # 6 6 6 7 6 6 5 8 7

MEDWAY. L. M.

PERGOLES.

Four staves of music in 3/2 time, key of D major. The melody is on the top staff, and the accompaniment is on the bottom three staves. The lyrics are written below the second staff.

My God, per-mit me not, to be A stranger, to my - self and thee: Amidst, ten thousand tho'ts, I rove, Forgetful, of my highest love.

7 6 # 6 6 6 8 7 7 8 7

CARY. L. M.

1. Praise ye the Lord! 'tis good to raise Our hearts and voices, to his praise: His nature, and his work u-nite, To make this du-ty, our de-light.

2. Great is the Lord, and great his might: Kind are his ways, his judgments right: He loves the meek, rewards the just, And lifts the humble, from the dust.

CLEMATIS. L. M.

1. Ye na-tions, round the earth, rejoice, Before the Lord, your sov'reign King; Serve him with cheerful heart, and voice, With all your tongues, his glory sing.

2. The Lord is God; 'tis he a-lone Doth life, and breath, and being give; We are his work, and not our own, The sheep, that on his pastures live.

EDSON. L. M.

13

Down from his lofty throne, on high, He looked, the Lord, the world surveyed; He saw the race, in ru - - in lie, He pitied, and his grace displayed.

3 6 8 5 6 7 2 3 #6 3 2 6 #6 6 #6 7 4 7

This musical score is for the hymn 'EDSON. L. M.' and is page 13 of the book. It features a four-part setting (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 3/4 time. The lyrics are: 'Down from his lofty throne, on high, He looked, the Lord, the world surveyed; He saw the race, in ru - - in lie, He pitied, and his grace displayed.' The score includes a piano accompaniment with figured bass notation at the bottom: 3 6 8 5 6 7 2 3 #6 3 2 6 #6 6 #6 7 4 7.

BLENDON. L. M.

GIARDINI

Through every age, e - - ternal God, Thou art our rest, our safe a - bode, High was thy throne, e'er heaven was made, Or earth, thy humble footstool laid.

3 6 3 6 6 3 8 2 3 2 7 #6 8 7 6 4

This musical score is for the hymn 'BLENDON. L. M.' by Giardini. It features a four-part setting (Soprano, Alto, Tenor, and Bass) in G major (one sharp) and 3/4 time. The lyrics are: 'Through every age, e - - ternal God, Thou art our rest, our safe a - bode, High was thy throne, e'er heaven was made, Or earth, thy humble footstool laid.' The score includes a piano accompaniment with figured bass notation at the bottom: 3 6 3 6 6 3 8 2 3 2 7 #6 8 7 6 4.

Je - sus shall reign, where'er the sun, Does his successive journeys, run; His kingdom stretch from shore to shore, Till moons shall wax and wane no more

HOWE. L. M.

1. An - oth - er six days' work, is done, An - oth - er Sabbath, is be - gun: Re - turn, my soul, enjoy thy rest, Improve the day, that God hath blest.

5. In ho - ly duties, let the day, in ho - ly pleasures, pass a - way: How sweet a Sabbath, thus to spend, In hope of one, that ne'er shall end.

HOFFMAN. L. M.

15

With one con - sent, let all the earth, To God, their cheerful voices, raise; Glad homage pay, with hallowed mirth, And sing before him, songs of praise.

43 9 7 4 6 9 3 8 9 7 43 9 7 4 6 43 9 8 9 87

XERXES. L. M.

1. Great God, whose u - ni - versal sway, The known, and unknown worlds, obey; Now give the kingdom, to thy Son, Extend his power, exalt his throne

4. The saints shall flourish, in his days, Dressed in the robes, of joy, and praise: Peace like a river, from his throne, Shall flow to nations, yet unknown.

4 6 #4 6 4 6 7 7 6 2 6 8 4 7 9 = 4 6 6 6 - 7 4 6 6 7 6 9 8

16

NEW
OLD HUNDRED. L. M.

FRENCH.

Be thou, O God, ex - alt - ed high, And as thy glo - ry, fills the sky, So let it be, on earth displayed, Till thou art here, as there obeyed.

6 5+6 6 7 #6 6-87

MONMOUTH. L. M.

MARTIN LUTHER.

In robes of judgment, lo, he comes. Shakes the wide earth and cleaves the tomb; Before him, burns devouring fire, The mountains melt, the seas retire, The mountains melt, the seas retire.

6 6 6 4 87 4 6 87 5+6 4 6 6 4 6 6 6 6 6 4 87

PHALARIS. L. M.

17

This is the word, of truth, and love, Sent, to the nations, from a - bove; Je - hovah, here resolves, to show, What his Almighty love, can do.

3 6 6 2 8 7 3 6 6 6 2 8 4 6 8 8 7

HIBISCUS. L. M.

Thus far, the Lord, hath led me on; Thus far, his power, prolongs my days; And eve-ry evening, shall make known, Some fresh memorial of his grace.

Much of my time has run to waste, And I, perhaps, am near my home; But he, forgives, my follies past; He gives me strength, for days to come.

3 4 3 7 4 = 3 6 3 6 4 7 2 6 3 8 7 6 4 7

[3]

EGLANTINE. L. M.

There is a stream, whose gentle flow, Supplies the city, of our God, Life, love, and joy, still gliding thro', And watering our divine abode.

ARUNDO. L. M.

living wa - ters, gen - tly roll, Fain would my thoughts, ascend on high, But sin hangs heavy, on my soul.

DARIUS. L. M.

19

Arise, in all thy splendor, Lord: Let power attend, thy gracious word: Unveil the beauties, of thy face, And show the glories, of thy grace.

5 4 5 2 6 #4 6 2 5 3 4 5 7 - 3 4 5 7 8 7 7

NEWTON. L. M.

Let sin - ful joys, be all forgot, And earth grow less, in our esteem, Christ and his love, fill every tho't, And faith and hope, be fix'd on him.

8 7 6 6 7 7 9 8 6 4 3 6 6 6 6

HAVEN. L. M.

Thou on - ly sovereign, of my heart, My refuge, my al - mighty friend, And can my soul, from thee depart, On whom alone, my hopes depend?

The musical score for 'HAVEN. L. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'Thou on - ly sovereign, of my heart, My refuge, my al - mighty friend, And can my soul, from thee depart, On whom alone, my hopes depend?'. The piano part features a steady accompaniment with some arpeggiated figures in the right hand and a more active bass line in the left hand.

VANHALL. L. M.

VANHALL.

Oh render thanks, to God above, The fountain of eternal love, Whose mercies firm, thro' ages past, Have stood, and shall forever last, Have stood, &c

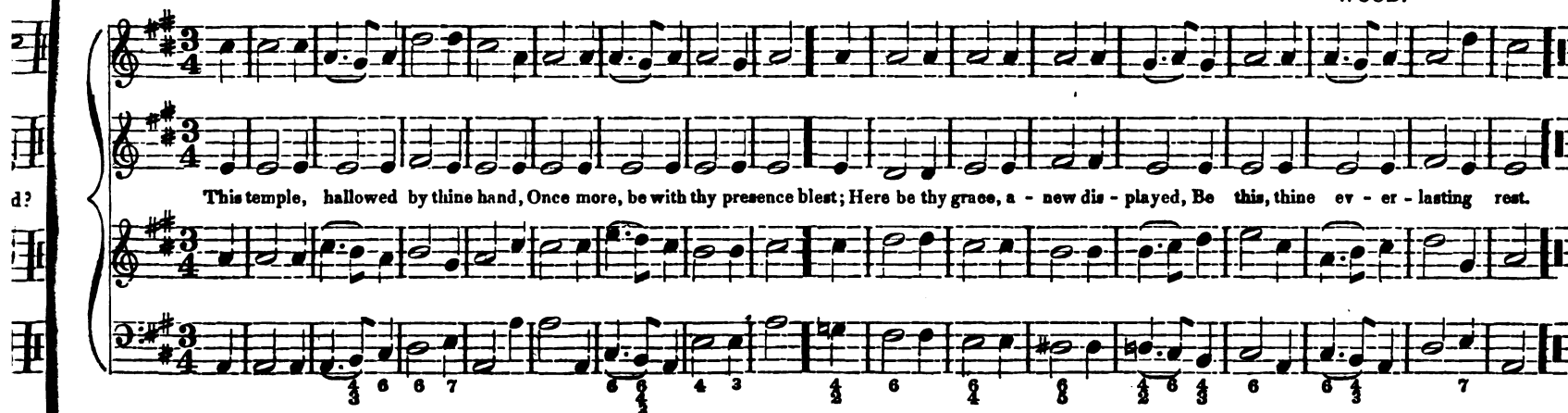
The musical score for 'VANHALL. L. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The lyrics are: 'Oh render thanks, to God above, The fountain of eternal love, Whose mercies firm, thro' ages past, Have stood, and shall forever last, Have stood, &c'. The piano part features a steady accompaniment with some arpeggiated figures in the right hand and a more active bass line in the left hand.

BURNHAM. L. M.

WOOD.

21

d? This temple, hallowed by thine hand, Once more, be with thy presence blest; Here be thy grace, a - new dis - played, Be this, thine ev - er - lasting rest.



BOWEN. L. M.

HAYDN.

Up to the fields, where angels lie, . . . And living waters, gen - tly roll, Fain would my thoughts ascend, on high, But sin hangs heavy, on my soul.



SILESIA. L. M.

S. WEBBE.

1. Now be my heart, in - - spired to sing, The glories, of my Saviour, King; He comes, with blessings, from a - bove And wins the nations, to his love.

2. Let endless hon - ore crown thy head; Let every age thy praises spread: Let all the nations know thy word, And every tongue confess thee Lord.

6 4 8 8 4 7 6 6 6 6 4 3 9 8 8 7 6 9 8 6 7

HELIOTROPE. L. M.

E. CRUSE.

1. My soul, inspired with an - cred love, God's ho - ly name, for - ev - er bless: Of all his favours, mindful prove, And still, thy grateful thanks, express.

2. As far as 'tis from east, to west, So far has he, our sins removed, Who with a father's, ten - der breast, Has such as fear him, always loved.

7 6 2 3 6 7 2 3 8 6 6 6 7 2 3 6 6 6 6 7 2 3

ALTHÆA. L. M.

23

Arise my thoughts, my heart, arise ; Leave this vain world, and seek the skies : There purest joys, forever last, When seasons, days, and hours, are past.

VIRTUE. L. M.

1. How sweetly, flowed the gospe. sound, From lips of gentleness, and grace ; When listening thousands, gathered round, And joy and gladness, filled the place.

2. From heaven he came, of heaven he spoke, To heaven he led his followers' way ; Dark clouds, of gloomy night, he broke, Unveil - ing, an im - mor-tal day.

CHARITY. L. M.

3. Here faith reveals, to mortal eyes, A brighter world, beyond the skies, Here shines the light, which guides our way, From earth, to realms of endless day.

4. O, grant us grace, almighty Lord, To read and mark, thy holy word; Its truths, with meekness, to receive, And by its holy pre - - - cepts live.

GILMAN. L. M.

1. God, in the gospel, of his son, Makes his eter - nal counsels know: Here love, in all its glo - ry shines, And truth is drawn, in fair - est lines.

2. Here sinners, of an humble frame, May taste his grace, and learn his name; May read in charac - ters, of blood, The wisdom, power, and grace of God.

ACTÆA. L. M.

25

At an-chor laid, remote from home, Toiling, I cry, sweet spirit come: Celestial breeze, no longer stay, But swell my sails, and speed my way.

PARNASSIA. L. M.

HANDEL

1. My soul, thy great Cre-a-tor praise, When clothed, in his ce-lestial rays, He in full ma-jesty, appears, And like a robe, his glo-ry wears.

2. How strange thy works! how great thy skill! While every land, thy rich-es fill, Thy wisdom, round the world, we see, The spacious earth, is full of thee.

CANARY. L. M.

Softly, the shade of evening, falls, Sprinkling the earth, with dewy tears, While nature's voice, to slumber calls, And silence reigns, a-mid the spheres.

GARDNER. L. M.

VIOTTI.

How pleasant, how di-vinely fair, O Lord of hosts, thy dwellings are; With strong desire, my spirit fairs, To meet th' assembly of thy saints.

ADAMS. L. M.

27

1. Praise, waits in Zion, Lord, for thee; Thy saints adore, thy ho - ly name; Thy creatures bend th' obe - dient knee, And humbly, thy protec - tion claim.

2. Thy hand has raised us from the dust; The breath of life, thy Spir - it gave: Where, but in thee, can mortals trust? Who but our God, hath power to save.

CERASTIUM. L. M.

FROM AN IRISH AIR.

1. Happy the church, thou sacred place, The seat, of thy Cre - ator's grace; Thine ho - ly courts, are his abode, Thou earthly pal - ace, of our God.

2. Thy foes, in vain designs, engage; Against thy throne, in vain, they rage, Like ris - ing waves, with an - gry roar, That dash and die, up - on the shore.

NOYES. L. M.

2. Ashamed of Jesus! that dear friend, On whom my hopes of heaven, de - pend, No! when I blush, be this my shame, That I no more, revere his name.

3. Ashamed of Jesus! yes I may, When I've no guilt, to wash a - way, No tear to wipe, no good to crave, No fears to quell, no soul to save.

ASCLEPIAS. L. M.

In vain my roving thoughts, would find A portion, worthy of the mind, On earth, my soul, can nev - er rest, For earth, can nev - er make me

ALETRIS. L. M.

29

Indulgent still, to my request, How free, thy tender mer - cies are: With full consent, my thoughts at - test, My gracious God, thy faith - ful care.

AMARANTH. L. M.

blest. An-oth-er six days' work, is done, An-oth-er Sabbath, is be-gun, Re-turn, my soul, enjoy thy rest, Improve the day, thy God has blest.

8 0 7 6 6 6 6 6 7 6 6 6

BROWN. L. M.

1. O turn, great Ru-ler, of the skies, Turn from my sin, thy searching eyes: Nor let th' offences, of my hand, Within thy book, recorded stand.

2. Give me a will, to thine subdued, A conscience pure, a soul renew'd; Nor let me, wrapped in endless gloom An outcast, from thy presence roam

6 4 #3 #3 6-23 22 7 8 23 66 65 27 6 6 23 16 6 23 27

DAVID'S CHANT. L. M.

Great God, we sing thy mighty hand, By that supported, still we stand, The op'ning year, thy mer-cy shows, Let mercy crown it, till it close.

87 8 6 6 57

NEWARK.

L. M.

STANLEY.

31

We bless the Lord, the Lord the just the good

We bless the Lord, we bless the Lord, the just the good, Who fills our hearts with joy and food.

Ora. We bless the Lord, &c. 6 7 7 6 7 6 7

Who pours &c.

Who pours his bless - ings from the skies And loads our days with rich sup - plies.

Ora. Who pours &c. 6 6 5 8 7 6 6 4 3 6 5 4 3

WINDHAM.

L. M. (MINOR.)

DANIEL REED.

Broad is the road, that leads to death, And thousands, walk, to - gether there, But wisdom shows, a narrow path, With here and there, a tra - veller.

SUMNER. L. M.

Th' Almighty reigns, exalted high, O'er all the earth, o'er all the sky: Though clouds and darkness, veil his feet, His dwelling, is the mer - cy seat.

The musical score for 'SUMNER. L. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal staves.

HAZEL. L. M.

WM. SUMNER.

O let thy spir - it, to my heart, Its comfort, and its aid impart! My mind from ev - ery fear, release, And soothe my troubled thoughts, to peace.

The musical score for 'HAZEL. L. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal staves.

DUNBAR. L. M.

33

Almighty Ruler, of the skies, Thro' all the earth, thy name is spread, And thine eternal glories rise Above the heavens, thy hands have made.

MORGAN. L. M.

Ye sons of men, with joy record, The various wonders, of the Lord: And let his pow'r, and goodness sound, Thro' all your tribes, the earth around.

Kind is the speech, of Christ our Lord, Affec - tion sounds, in every word, Thou art my chosen one, he cries, Bound to my heart, by various ties.

87 6 8- 87 5b7 87 8 8 57 6 8 6 6 57

ALSACE. L. M.

GERMAN.

1. The Lord is good; 'tis he a - lone, Doth life, and breath, and be - ing give, We are his work, and not our own, The sheep, that on his pastures live

2. The Lord is good, the Lord is kind: Great is his grace, his mercy sure; And all the race of man, shall find, His truth, from age to age, en - dure.

6 6 8 6 6 6 5b 8 7 5b7 5b6 6 87 57

BRINLEY HALL. L. M. (MINOR.)

35

1. While life prolongs, its precious light, Mercy is found, and peace is given; But soon, ah soon, approaching night, Shall blot out, eve - ry hope, of heaven.

While God in - vites, how blest the day! How sweet, the gospel's charming sound, Come sinners, haste, O haste, away While yet a pard'ning God, is found.

4 7 7 8 # 6 8 4 4 7 7 4 4 4 4 6 # 4 6 4 7

HYSSOP. L. M. (MINOR.)

In mem'ry, of your dying Lord, Do this, he said, till time shall end, Meet at my table, and record The love, of your depart - ed friend.

7 4 7 4 7 4 5 6 6 6 4 7 7 4 6 4 4 4 6 6 4 7

ALGERIA. L. M.

A. S. ALLEN.

Blest be the Lord, the God of love, Who showers his blessings from above; The rock, on which the righteous trust, The hope and Saviour, of the just.

#6 6 4 5 4 5 7 Unison. 5 6 5 7

WARBURTON. L. M.

A. S. ALLEN.

Long as I live, all-bounteous Lord, My song, thy glories, shall re-cord, Thy praise, my God, shall fill the stram, While life or be - ing, shall re - main.

Unison. 4 3 4 7 4 7 3 4 7 6 4 8 7

MELODIA. L. M.

37

Awake, my tongue, a - wake my lyre, With morning's earliest dawn a - rise,

Awake, my tongue a - - wake my lyre, With morning's ear - - liest dawn a - rise,

Awake, my tongue, a - wake, my lyre With morn - ing's ear - - liest dawn a - rise;

Awake, my tongue, awake, my lyre With morning's earliest dawn a - rise;

Org.

7 6 7 6 5 5 5 7 Org.

To songs of joy my soul in-spire, And swell your mu - sic to the skies.

To songs of joy my soul in - spire, And swell your mu - sic to the skies.

To songs of joy my soul in - - spire, And swell your mu - - sic to the skies.

To songs of joy my soul in-spire, And swell your mu - sic to the skies.

7 6 6 6 6 4 4 - 3 7

ANEMONE. L. M.

1. How vain is all, beneath the skies, How transient, every earthly bliss; How slender, all the fondest ties, That bind us, to a world like this.

2. But though, earth's fairest blossoms die And all, beneath the skies, is vain, There is a bright-er world, on high, Be-yond the reach, of care and pain.

6 3 7 8 4 5 2 6 4 6 6 6 6 8 7 4 7

VIVALLA. L. M.

WM. SUMNER.

Come, weary souls, with sin oppress'd, Come, and ac - cept, the promised rest: The Savior's gracious call. o - bev. And cast your gloo-my fears a - way.

4 3 13 6 7 13 6 6 13 6 7 8 7 6 4 3

ST. PAUL'S. L. M.

DR. GREEN.

39

Almighty Ruler, of the skies, Thro' all the earth, thy name is spread; And thine eternal glories, rise, Above the heavens, thy hands have made

OLD NINETY SEVENTY.

M.

TUCKEY

Darkness and clouds, of awful shade, His dazzling glory, shroud in state. Justice and truth, his guards are made, And fixed, by his pa - vil-ion, wait.

LELAND. L. M.

1. Come gracious Lord, descend and dwell, By faith and love, in every breast; Then shall we know, and taste and feel, The joys, that cannot be expressed.

2. Come fill our hearts, with inward strength, Make our enlarged souls, possess, And learn the height, the breadth, the length Of thy eternal love and grace.

The score is for a four-part setting (Soprano, Alto, Tenor, Bass) in 2/2 time, key of B-flat major. It includes two verses of lyrics. The bottom of the page features a series of numbers: 6 5 4 6 4 3 6 4 3 6 4 7 6 6 4 7 6 4 6 6 6 4 7 4 6 8 5 9 8 7.

ROKEBY. L. M.

1. Awake our souls, away our fears! Let every trembling tho't be gone. Awake, and run the heavenly race, Awake, and run the heavenly race, And put a cheerful course.

The score is for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time, key of B-flat major. It includes one verse of lyrics. The bottom of the page features a series of numbers: 6 6 6 4 7 6 4 8 6 6 6 6 6 6 6 8 5 7.

SURRY. L. M.

COSTELLO.

41

Thine earth - ly Sab - baths, Lord, we love, But there's a no - bler rest, a - bove;

To that, our longing souls as - pire, With cheer - ful hope, and strong de-sire, With cheer - ful hope, and strong de-sire.

SOCRATES. L. M.

1. Great God, indulge my humble claim; Thou art my hope, my joy, my rest, The glories, that compose thy name, Stand all engaged, to make me blest.

4. I'll lift my hands, I'll raise my voice, While I have breath, to pray or praise: This work, shall make my heart rejoice, And bless the remnant, of my days.

HALIFAX. L. M.

DR. MADAN.

Come hither, all ye weary souls, Ye hea - vy la - den sin - ners, come; I'll give you rest, from all your toils, And lead you, to my heavenly home.

COLLIER L. M.

43

Musical score for 'COLLIER L. M.' in G major, 2/4 time. The score consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'Sweet is the work, my God, my King, To praise thy name give thanks and sing; To show thy love, by morning light, And talk of all thy truth, at night.' The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Sweet is the work, my God, my King, To praise thy name give thanks and sing; To show thy love, by morning light, And talk of all thy truth, at night.

TRURO. L. M.

DR. CH. BURNEY.

Musical score for 'TRURO. L. M.' in G major, 2/4 time. The score consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'Now to the Lord, a no - ble song, Awake my heart, awake my tongue, Hosanna, to th' Eter - nal name, And all his boundless love, proclaim.' The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Now to the Lord, a no - ble song, Awake my heart, awake my tongue, Hosanna, to th' Eter - nal name, And all his boundless love, proclaim.

DELAND'S CHANT. L. M.

1. Great God, to thee, my evening song, With humble grat-i-tude, I raise; O let thy mer-cy, tune my tongue, And fill my heart, with live-ly praise.

2. My days, unclouded, as they pass, And eve-ry gent-ly rol-ling hour, Are monuments, of won-drous grace, And witness, to thy love and power.

6 7 6 4 6 4 3 4 3 4 3 6 4 7 4 6 7 4 3

LUTON. L. M

BURDER.

With all my powers, of heart and tongue, I'll praise my Maker, in my song; Angels shall hear, the notes I raise, Approve the song, and join the praise.

HAMBURG. L. M.

GREGORIAN CHANT.

tions, in your song, His wondrous name, and power rehearse; His honors, shall enrich your ve

FOWLER. L. M.

45

1. Sweet is the work, my God, my King, To praise thy name, give thanks and sing : To show thy love, by morning light ; And talk of all thy truth at night.

2. Sweet is the day, of sacred rest, No mortal care, shall seize my breast ; O may my heart in tune be found, Like David's harp, of solemn sound.

WELLS. L. M.

HOLDRAYD

Life is the time, to serve the Lord, The time t' insure, the great reward ; And while the lamp, holds out to burn, The vilest sinner, may return.

OSIER. L. M.

Tho' now the nations, sit beneath, The darkness, of o'er spreading death, God will arise, with light divine, On Zi-on's ho-ly towers, to shine.

MERRICK. L. M.

1. God of e - ter-ni-ty, from thee, Did infant time, his being draw; Moments and days, and months, and years, Revolve, by thine unvaried law.

5. Great Source of wisdom, teach my heart To know the price, of every hour, That time may bear me, on to joys, Beyond its measure, and its power.

IVY. L. M.

WM. SUMNER.

47

How blest, the sacred tie, that binds In union sweet, according minds! How swift, the heavenly course, they run, Whose hearts, whose faith, whose hopes, are one.

DARWEN. L. M. (MINOR.)

UNKNOWN.

Who from the shades, of gloomy night, When the last tear, of hope is shed, Can bid the soul, return to light, And break the slumbers, of the dead.

The short-lived day, declines in haste; The night of death approaches fast; With rapid speed, the moments run, In which the work of life, is done

LOYOLA. L. M.

How sweetly, flowed the gospel sound, From lips of gentleness, and grace, When listening thousands, gathered round, And joy and reverence, filled the place.

PARK. L. M.

49

1. Great God, to thee, my evening song, With humble gratitude I raise, Oh let thy mercy, tune my tongue, And fill my heart, with lively praise.

2. My days, unclouded, as they pass, And every gently, rolling hour, Are monuments of wondrous grace And witness, to thy love and power.

HYDE. L. M. (MINOR.)

From deep distress, and troubled tho'ts, To thee, my God, I raise my cries; If thou, severely, mark our faults, No flesh can stand, before thine eyes.

MOSMAN. C. M.

1. Sing to the Lord, Je-ho-vah's name, And in his strength, re-joice: When his sal-va-tion, is our theme, Exalt-ed, be our voice.

4. Come, and with humble souls, a-dore: Come, bow, be-fore his face: O may the crea-tures, of his power, Be children of his grace!

PUSEY. C. M.

Great Father, of our feeble race, Behold, thy servants wait; With longing eyes, and lift-ed hand, We flock, around thy gate.

PEMBROKE. C. M.

DALMER.

51

Praise ye the Lord, immortal choir, That fill the realms above: Praise him, who formed you, of his fire, Praise him, who formed you, of his fire, And fills you, with his love.

Unison. 7 7 6

OXALIS. C. M.

Ye glittering toys, of earth, a - dieu; A no - bler choice, be mine: A heavenly prize, attracts my view, A treasure, all di - vine.

4 3 4 3 4 6 # 6 4 7

52

CHINA. C. M.

SWAN.

Why do we mourn, de - part - ing friends, Or shake, at death's alarms; 'Tis but the voice, that Je - - sus sends, To call them, to his ar

MALVA. C. M.

While shepherds watch their flocks, by night, All seated, on the ground, The angel of the Lord, came down And glo - ry shone, a - rou

ORENBURG. C. M.

HAYDN.

53

Be - gin, my soul, the lof - ty strain, In sol - emn ac - cent, sing: A sa - cred hymn, of grateful praise, To Heaven's Almighty King.

FITZGERALD. C. M.

1. Fa - ther, I stretch my hands, to thee; No oth - er help, I know: If thou withdraw thyself, from me, Ah whith - er, shall I go.

3. Author of faith, to thee I lift My wea - ry, long - ing eyes: O may I now receive, that gift My soul, with - out it dies.

GERARDIA. C. M.

1. By cool Si-lo-am's shady rill, How fair, the li-ly grows; How sweet the breath, beneath the hill, How sweet the breath, beneath the hill, Of Sharon's dewy rose.

2. Lo, such the child, whose early feet, The paths of peace, have trod; Whose secret heart, with influence sweet, Whose secret heart, &c. Is upward drawn, to God.

WOODSTOCK. C. M.

D. DUTTON.

1. I love to steal, awhile away, From every cumbering care; And spend the hours, of setting day, In humble, grateful prayer.

3. I love to think, on mercies past, And future good, im-plore; And all my cares, and sorrows cast, on him, whom I a-dore.

KNARESBOROUGH. C. M.

55

Soft

Hark! how the feathered warblers sing, 'Tis nature's cheer - ful voice, 'Tis nature's cheerful voice; Soft music hails the lovely

Soft

music hails the love - ly spring; Soft music hails the lovely spring,

spring, - - - - - And woods and fields rejoice; Soft mu - sic hails the lovely spring, And woods and fields re - joice.

music hails the love - ly spring;

6 9 3 3 3 3 3 3 3 3 3 3 3 3 6 3 6 #6 3 6 4 7

From "Carmina Sacra" by permission
of the proprietors of the copyright.

1. With joy, we meditate the grace, Of our High Priest, above: His heart, is made of tenderness, His heart, is made of tenderness, His bow - els, melt with love.

2. Touched, with a sympathy, within He knows our feeble frame; He knows, what sore temptations mean, He knows, what sore temptations mean, For he has felt, the same.

4. Then let our humble faith, address His mercy, and his power; We shall obtain, delivering grace, We shall obtain, de - livering grace, In each dis - - tressing hour.

6 4 5 6 4 5 4 7 4 4 5 7 4 5 6 5 6 4 5 7

Don
NAZARETH. C. M

Tenor or Second Treble.

See, Israel's gentle shepherd, stands, With all en - gaging charms, Hark, how he calls, the ten - der lambs, And folds them in his arms.

4 7 5 4 4

SLIGO. C. M.

57

O happy is the man, who hears, Instruction's warning voice, And who, ce -- les - tial wisdom, makes His early, on - ly choice.

MARTYRS. C. M.

1. Thee we a - dore, e - - ter - nal name, And humbly own, to thee, How feeble, is our mor - tal frame, What dy - ing worms, are we.

2 The year rolls round, and steals a - - way, The breath, that first it gave, Whate'er we do, where'er we be, We're travelling, to the grave.

AVENA. C. M.

1. Bright, was the guid-ing star that led, With mild, be - nignant ray, The Gen - tiles, to the low - ly bed, Where our Re-deem-er lay.

4. But, lo! a bright-er, clear-er light, Now points to his a - bode; It shines thro' sin, and sorrow's night, To guide us, to our Lord.

The musical score for 'AVENA. C. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of two systems, each with four staves. The first system contains the first two verses of the hymn. The piano accompaniment is written in the right hand, and the vocal parts are in the left hand. The lyrics are written below the vocal staves.

VIOLET. C. M.

1. O, for a clo-ser walk, with God! A calm, and heavenly frame! A light to shine, up-on the road, That leads me, to the Lamb.

2. Where is the bles-sed-ness, I knew, When first, I saw the Lord? Where is the soul-re-fresh-ing view, Of Je - sus, and his word.

3. Return, O Ho - ly Dove, re - turn, Sweet messen-ger, of rest, I hate the sins, that made thee mourn, And drove thee, from my breast.

The musical score for 'VIOLET. C. M.' is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The score consists of two systems, each with four staves. The first system contains the first two verses of the hymn. The piano accompaniment is written in the right hand, and the vocal parts are in the left hand. The lyrics are written below the vocal staves.

MORRILL. C. M.

59

1. Thou boundless source, of every good, Our best desires, ful-fill; We would a-dore, thy wondrous grace, And mark, thy sovereign will.

2. In all thy mercies, may our souls, Thy bounteous goodness, see; Nor let the gifts, thy hand imparts, Estrange our hearts, from thee

43 43 47 6 7 7# 87 87 43 65 87 47

BATCHELLER. C. M.

Blest, be the ev - er - lasting God, The Fa-ther, of our Lord; Be his abounding mercy, praised, His majes - ty, a - dored.

6 3 6 - 43 #4 6 6 #5 6 7 6 7

SLOMAN. C. M.

1. Within thy house, O Lord, our God, In glory, now appear; Make this a place, of thine abode, And shed, thy blessings here.

3. Here let the blind, their sight obtain; Here, give the mourners rest; Let Jesus, here triumphant reign, Enthroned, in eve - ry breast.

4. Here let the voice of sacred joy, And numbe prayer, arise; Till higher strains, our tongues employ, In realms, beyond the skies.

Figured bass: 3 5 2 3 3 3 8 7 2 3 2 3 8 6 5 4 6 4 5 6 8 7 5 7 6 5 8 7

TALLIS'S CHANT. C. M.

TALLIS.

O all ye nations, praise the Lord, Each, with a different tongue; In every language, learn his word, And let his name, be sung.

Figured bass: 6 6 6 #6 8 7 # 6 #6 5 4 7 3

DAVIS. C. M.

61

Again, our earthly cares, we leave, And to thy courts repair; A-gain, with joy-ful feet, we come, To meet, our Saviour here.

The musical score for 'DAVIS. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody is simple and hymn-like, with a clear cadence at the end of each phrase. The piano accompaniment provides a steady harmonic foundation with chords and moving lines in both hands.

BLISS. C. M.

1. My soul, triumphant in the Lord, Proclaim, thy joys abroad; And march, with ho-ly vig-or, on, Sup-port-ed, by thy God.

4. Beyond the choicest joys, of time, Thy courts, on earth, I love; But O, I burn, with strong desire, To dwell with thee, a-bove.

The musical score for 'BLISS. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The melody is more rhythmic and march-like than the first piece, with a strong sense of forward motion. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

T. JACKSON.

Awake, my soul, a - rise, my tongue! Pre - pare, a tuneful voice, In God, the life of all my joys, Aloud, will I rejoice.

C. M.

Through all the changing scenes of life, In trouble, and in joy, The praises, of my God shall still, My heart and tongue, employ.

PARADISE. C. M. DOUBLE.

63

1. There is a land, of pure delight; Where saints, immer - tal reign; E - - ternal day ex - cludes the night, And pleasures banish pain.

3. Sweet fields, beyond the swelling flood, Stand dressed, in liv - ing green, So to the Jews, old Canaan stood, While Jor - dan, rolled between.

5. O, could we make our doubts, remove, Those gloomy doubts, that rise, And see the Canaan, that we love, With un - be - - clouded eyes.

2. There ev' - er - lasting spring, abides, And nev - er fa - ding flowers; Death, like a nar - row sea, divides That heavenly land, from ours.

4. But tim'rous, mortals, start and shrink To cross, this nar - row sea, And lin - ger, trembling, on the brink, And fear to launch a - - way.

6. Could we but climb, where Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright us, from the shore.

VICTORIA. C. M.

1. Shine, mighty God, on Zi - on shine, With beams, of heavenly grace; Re - veal thy power, through eve - ry land, And shew, thy smiling face.

2. When shall thy name, from shore to shore, Sound through the earth, abroad, And dis - tant na - tions, know and love Their Saviour, and their God?

3. Sing to the Lord, ye dis - tant lands; Sing loud, with a joy - ful voice; Let eve - ry tongue, ex - - alt his praise, And eve - ry heart, re - joice.

SENECA. C. M.

1. I love the Lord: he heard my cries, And pitied eve - ry groan: Long as I live, when troubles rise, I'll hasten, to his throne.

2. The Lord beheld me, sore distressed: He bade my pains, re - - move: Re - turn, my soul, to God, thy rest, For thou hast known, his love.

3. I love the Lord: he bowed his ear, And chased my grief a - - way: O let my heart, no more despair, While I have breath, to pray.

TELEMACHUS. C. M.

65

1. Far from these nar-row scenes, of night, Un-bounded glo-ries rise; And realms of joy, and pure delight, Unknown, to mortal eyes.

4. O may the heavenly prospect fire, Our hearts with ar-dent love; Till wings of faith and strong desire, Bear eve-ry thought a - bove.

6 6 2 6 6 3 32 5 = 32 5 4 5 3 4 5 6 6 6 7 6 6 98 87 2 3

GOUGH. C. M.

I set the Lord, before my face, He bears my courage up; My heart, my tongue, their joy express; My flesh shall rest, in hope.

4 6 6 6 3 6 4 7 6 4 6 4 6 4 7

[9]

HUTCHINSON. C. M.

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known; What joys, the Father has prepared, For those, who love the Son.

7 5 5 5 7 4 6 5 5 4 4 7 6 6 6 7

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/2. The lyrics are written below the piano part. The piano part features various chords and single notes, with some measures containing multiple notes (e.g., 5 5 5, 6 5 5, 4 4). The lyrics are: "Nor eye hath seen, nor ear hath heard, Nor sense nor reason known; What joys, the Father has prepared, For those, who love the Son."

WINDSOR. C. M.

KIRBY

My God, how many, are my fears, How fast, my foes increase! Their number, how it mul-ti-ples, How fa-tal, to my peace.

7 # 6 4 7 7 # 6 6 4 7

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/2. The lyrics are written below the piano part. The piano part features various chords and single notes, with some measures containing multiple notes (e.g., 7, #, 6, 4, 7, 7, #, 6, 6, 4, 7). The lyrics are: "My God, how many, are my fears, How fast, my foes increase! Their number, how it mul-ti-ples, How fa-tal, to my peace."

GABRIEL. C. M.

67



E - ter-nal Source of life and health, And eve - ry bliss we feel! In sor - row and in joy, to thee Our grate-ful hearts ap-peal.

SUSSEX. C. M.

SMYTHE.



The Lord, descending from above, Invites, his children near; While power and truth and boundless love, Display their glories here.

1. Dread Sovereign, let my evening song, Like holy incense rise; As - sist the offerings, of my tongue, To reach the lof - tv

2. Through all the dangers, of the day, Thy hand, was still my guard; And still, to drive my wants a - way, Thy mer - cy, stood pre -

8 3 4

CRABBE. C. M.

Je - sus, with all thy saints above, My tongue would bear, her part; Would sound aloud, thy saving love, And sing thy bleedin

4 6 #6 6 8 43 45 = -5 6 87

MARTHA'S VINEYARD. C. M.

HUSBAND.

69

There is a land, of pure delight, Where saints, immortal reign; In - fi - nite day ex-cludes the night

In - fi - nite day, ex-

cludes the night,

And pleasures ban-ish pain, And pleasures banish pain, And pleas - ures, pleas - ures ban - ish pain.

And pleas - ures ban-ish pain.

R. HARRISON.—Arranged by S. WEBBE, Jn.

1. O Lord, the Savior and de-fence, Of all thy cho-sen race, From age to age, thou still has been Our sure a-bid-ing place

2. Be-fore the lof-ty moun-tains rose, Or earth re-ceived its frame, From ev-er-last-ing, thou art God, To endless years, the same

DR. WAINWRIGHT.

There is a land, of liv - ing joy, Beyond, the ut - most skies, Where scenes of bliss, without al-loy. In bound-less pros-pect, rise

ANTIOCH.* C. M.

Arranged from Handel, by L. MASON.

71

And heaven and nature

1. Joy to the world, the Lord is come, Let earth receive her King, Let every heart, prepare him room, And heaven and nature sing, And

And heaven and nature

7 6 4 7 7

sing - - - - - And heaven and nature sing.

heaven and nature sing, And heaven, And heaven and nature sing.

sing, And heaven and nature sing, And heaven and nature sing.

7 6 6 6 7

* From "Carmina Sacra" by permission of the proprietors of the copyright.

2

Joy to the world, the Savior reigns
Let men their songs employ;
While fields and floods, rocks, hills and plains,
Repeat the sounding joy.

4

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And *wonders* of his love.

STELLARIA. C. M.

1. Dear as thou wert, and justly dear, We would not weep, for thee: One thought shall check, the starting tear, It is, that thou art free.

2. And thus shall faith's consoling power, The tears of love, re - strain; Oh! who that saw, thy parting hour Could wish thee, here a - gain.

3. Gently, the passing spir - it fled, Sustained, by grace di - vine: Oh may such grace, on us be shed, And make our end, like thine.

6 5 7 6 5 8 7 4 6 4 8 8 6 4 3 9 8 6 7 6 6 #6 6 #4 6 7 4 8

BRADFORD. C. M.

HANDEL.

I know, that my Re - deemer lives And ev - er prays, for me, Sal - vation, to his saints, he gives, And life, and liber - ty.

7 6 7 6 6 6 6 7 8 7 6 4 4 3 6 4 7 7

SWIFT. C. M.

73

1. Awake, ye saints, and raise your eyes, And raise your voices high; Awake, and praise that sovereign love, That shows salvation nigh, That shows salvation nigh.

2. Not many years, their rounds shall run, Nor many mornings rise, Ere all its glories, stand revealed, To our admiring eyes, To our admir-ing eyes.

3. Ye wheels of nature, speed your course, Ye mortal powers decay; Fast as ye bring the night of death, Ye bring eternal day, Ye bring e-ternal day.

3 6 9 8 4 5 6 4 6 7 6 8 7 8 7 6 3 #6 5 4 7 8 4 6 - 7

HAYWARD. C. M.

Frequent, the day of God returns, To shed its quickening beams; And yet, how slow devotion burns! How languid, are its flames!

[10] 6 6 #6 7 4 5 4 3 4 6 4 8

ANGELICA. C. M.

Re - li - gion, is the chief concern, Of mortals, here be - low, May I, its great importance, learn, Its sovereign virtue, know.

The musical score for 'ANGELICA. C. M.' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/2. The piano part features a steady bass line with some harmonic support in the right hand. The lyrics are printed below the vocal staves.

TORBAY. C. M.

DR. MADAN.

Out of the depths, of long despair, Help us, O Lord, to cry; Our mis'ry mark, at - tend our prayer, And bring salvation nigh, And bring salvation nigh.

The musical score for 'TORBAY. C. M.' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The piano part provides a rhythmic foundation with a moving bass line. The lyrics are printed below the vocal staves.

NEW HAVEN. C. M. (DOUBLE.)

GIARDINI.

75

Oh for a song, of ardent praise, To bear our souls, a-bove, What should al-lay, our live-ly hopes, Or damp our flaming love.

2 3 4 3 6 4 7 4 3 2 3 4 3 6 4 7

Then let us join, the heavenly choirs, To praise our glorious King: Oh may that love, which spread the feast Inspire us, while we sing.

Unison. 4 3 4 3 2 3 4 3 6 4 7

ST. DAVID'S. C. M.

RAVENSCROFT.

To cel - e - brate thy praise, O God, I will, my heart prepare, To all the listening world, will I, Thy wondrous works de - clare.

DUNDEE. C. M.

SCOTTISH.

Let not de-spair, nor fell re-venge, Be to my bosom, known: Oh give me tears, for oth-ers woes, And patience, for my own.

MADRID. C. M.

77

When I can read my ti-tle clear, To mansions, in the skies; I bid fare-well, to every fear, And wipe my weeping eyes.

The musical score for 'MADRID. C. M.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes fingerings and ornaments indicated by numbers and symbols below the notes.

DORIA. C. M.

1. Perpetual Source, of light and grace, We hail, thy sacred name; Thro' eve-ry year's revolving round Thy goodness, is the same.

2. In con-stant ser-vice, we re-pay, And transient vows, re-new; Fleet-ing, too oft, as morning clouds, And like the ear-ly dew.

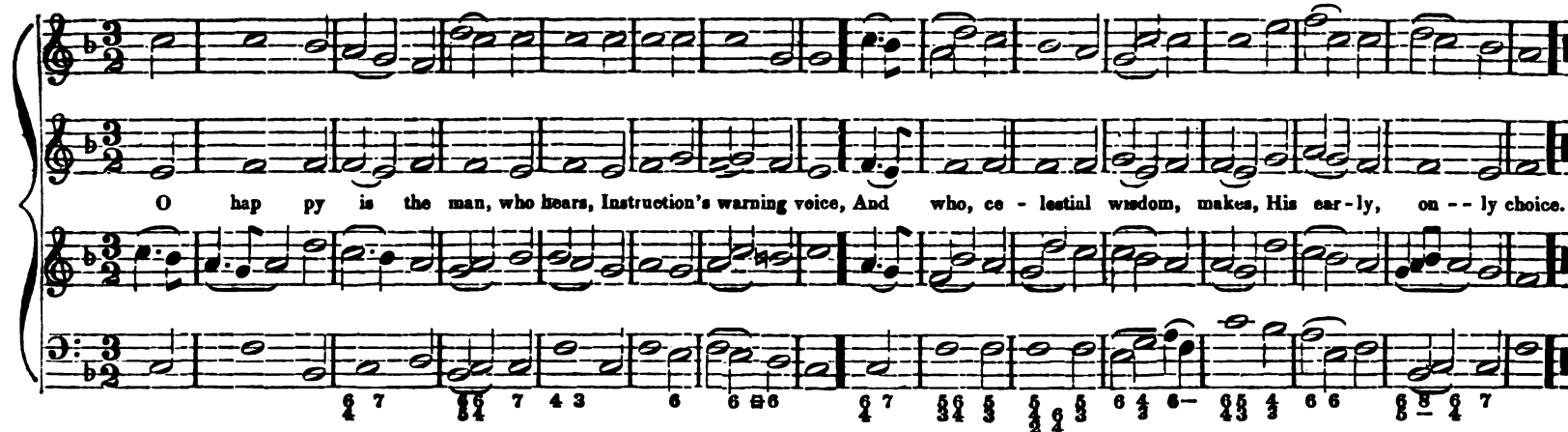
The musical score for 'DORIA. C. M.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano part includes fingerings and ornaments indicated by numbers and symbols below the notes.

DRAPER. C. M.

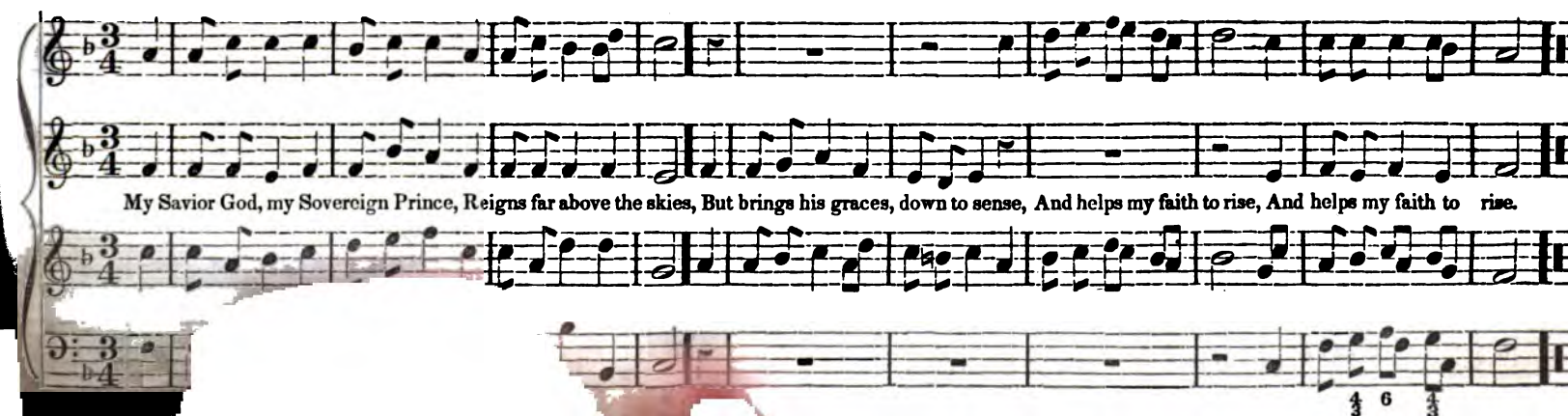
O spread thy sheltering wings around, Till all our wanderings cease; And at our Father's loved abode, Our souls arrive, in peace.

Arranged from DR. CALLCOTT.

O hap - py is the man, who hears, Instruction's warning voice, And who, ce - lestial wisdom, makes, His ear - ly, on - - ly choice.



My Savior God, my Sovereign Prince, Reigns far above the skies, But brings his graces, down to sense, And helps my faith to rise, And helps my faith to rise.



ALLEN. C. M.

Father, whate'er of earthly bliss, Thy Sovereign will, de-mies, Ac-cept-ed, at thy throne of grace, Let this pe-ti-tion rise

7 97 65 6 9-3 23 6 23 6 43 5 73 23 4 7 -

Detailed description: This is a musical score for a hymn. It features a grand staff with four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the piano part. At the bottom of the piano part, there are numerical figures for figured bass.

MAIDSTONE. C. M

SCOTT.

With pleasing wonder, Lord, we view The wonders, of thy grace: How much bestowed, how much reserved, For those, who seek thy face.

57 9 6 6 6 23 4 7 87 4 6 6 23 57 7 56 4 7

Detailed description: This is a musical score for a hymn. It features a grand staff with four staves. The top two staves are for the vocal melody, and the bottom two are for piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the piano part. At the bottom of the piano part, there are numerical figures for figured bass.

H HATHAWAY. C. M.

81

Handwritten: Hymn

1. O God, on thee, we all de-pend, On thy pro - tect-ing care; Thou wilt the Fa-ther, and the Friend, In every scene, ap - pear.

4. In thy pa-ter - nal love, and care, With cheerful heart, we trust, Thy tender mercies, boundless are, And all thy tho'ts, are just.

2 6 2 5 6 3 9 7 6 - 5 3 2 6 4 6 3 2 6 6 7

DIXEY. C. M,

A. S. ALLEN.

O Lord, our Lord, how wondrous great, Is thine ex - alt - ed name, The glories of thy heavenly state, Let men, and babes proclaim.

[11] 3 6 7 6 6 3 6 8 7 4 6 8 5 7 7 6 8 7

Wheellock WHEELOCK. C. M.

O for a firm and live-ly faith, Which may the grave de-fy, And, trusting what the gos - pel saith, May tri - umph, when we die.

RICHARDSON. C. M.

Thro' all the changing scenes of life, In trouble, and in joy; The praises of my God, shall still, My heart and tongue, em-ploy

MILES LANE. C. M.

SHRUBSOLE.

83

All hail, the power of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him, crown him, Lord of all.

6 6 6 6 Unison. 6 6 6 3 6 6 6 3 6 6 6 3 6 6 7

BARR. C. M.

1. Thy gracious aid, great God, impart, To give thy word suc - cess; Write all its precepts, on the heart, And deep its truths impress.

2. O speed our progress, in the way, That leads to joys on high; Where knowledge grows, without decay, And love shall never die.

6 4 6 5 5 6 4 3 4 6 6 6 6 4 3 8 7

ASTER. C. M.

WM. SUMNER

Ye humble souls, approach your God, With songs of sacred praise; For he is good, su - - premely good, And kind, are all his ways.

POLAND. C. M.

SWAN.

God of my life, look gen - tly down, Behold the pains, I feel; But I am dumb, be - fore thy throne, Nor dare dis - pute, thy will.

SUMACH. C. M.

85

Sing to the Lord, a new made song, Who wondrous things, hath done; With his right hand and ho-ly arm. The conquest, he hath won.

7 6 4 7 4 7 3 6 b6 4 6 6 6 87

MYRRHA. C. M.

Thou, gracious Lord, art my defence; On thee my hopes re - ly: Thou art my glo - ry, and shall yet, Lift up my head on high.

6 76 23 67 6 6 4 7 76 23 4 7 87 6 67

PREVEAR. C. M.

1. E - ter - nal Source, of light and life; Supremely good, and wise; To thee we pay our grateful vows, To thee lift up our eyes.

2. Our dark and erring minds, illumine With truth's celestial rays; In - spire our hearts, with sacred love, And tune our lips to praise.

The musical score for 'PREVEAR. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are provided for two verses. The piano part includes fingerings and pedaling markings.

CAMBRIDGE. C. M.

DR. RANDALL.

Come, Holy Spirit, heavenly Dove, With all thy quick'ning powers; Come shed abroad, a Saviour's love, And that shall kindle ours, And that shall kindle ours, And that, &c.

The musical score for 'CAMBRIDGE. C. M.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are provided for the hymn. The piano part includes fingerings and pedaling markings.

ARDEA. C. M.

DR. CALLCOTT.

87



1. Send forth thy word, and let it fly, Armed with the spirit's pow - er, Ten thousands shall confess its sway And bless &c.
Ten thousands shall con - fess its sway And bless *and bless* the saving hour.

3. Peace with her olive crown, shall stretch Her wings from shore to shore The nations of the earth shall hear The sound, *the sound*, of war no more.

5. Amen! with joy divine, let earth's unnumbered myriads cry! Amen, *Amen*, with joy divine, Let heaven's Unnumbered choirs reply.

NOTE. The words in italics are not repeated by the Bass & Tenor.

WAYBRIDGE. C. M.

DR. MADAN.



1. My Shepherd will supply my need, Jehovah, is his name; In pastures fresh, he makes me feed, Beside the living stream, Beside the living stream.

2. He brings my wandering spirit back, When I forsake his ways, And leads me, for his mercy's sake, In paths of truth and grace, In paths of truth and grace.

3. When I walk through the shades of death, Thy presence, is my stay: A word of thy supporting breath, Drives all my fears away, Drives all my fears away.

LONDON. C. M.

DR. CROFT.

Placed on the verge of youth, my mind, Life's opening scene, surveys, O'er all its ills, of various kind, With awful fear, I gaze.

ABRIDGE. C. M.

J. SMITH.

Great God, to thee, my grateful tongue, My fervent thanks, shall raise; Inspire my heart, to raise the song, Which celebrates, thy praise.

ARCADIA. C. M.

UNKNOWN.

89

The Lamb shall lead his heavenly flock, Where living fountains rise; And love divine, shall wipe a - way The sor - rows of their eyes.

4 6 6 3 7 4 7 6 4 6 6 4 6 6 4 3 4 3 6 5 6 4 7

ANDROMEDA. C. M.

Happy the man whose wishes climb, To mansions in the skies; He looks on all the joys of time, With un - de - sir - ing eyes.

[12] 4 7 4 3 7 6 6 4 7 7 4 6 8 4 4 7

EASTCOTT. C. M.

Lord's Song

Thou blest Redeem-er, dying Lamb, We love to hear of thee, No music like thy charming name Or half so dear, can be.

WYMAN'S CHANT. C. M.

Wyman's Chant

1. Lord, I approach the mercy seat, Where thou doth answer prayer: There humbly fall, before thy feet, For none can per - - ish there.

2. Thy promise, is my only plea: With this, I ven - ture nigh: Thou callest burdened souls to thee, And such, O Lord, am I.

3. We trust in thee; in thee O Lord, Is full redemp - tion found; Thy mercy pardons eve - ry sin, And closes eve - - ry wound.

CHRISTMAS C. M.

HANDEL

91

Awake, my soul, stretch every nerve, And press with vigor on, A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

LIVERPOOL. C. M.

DR. WAINWRIGHT.

When I with pleasing won - derstand, And all my frame survey, Lord 'tis thy work, I own thy hand, That formed my humble clay.

PERRY'S CHANT. C. M.

Thou blest Redeemer, dy - ing Lamb, We love to hear of thee; No music, like thy charming name, Nor half so dear, Nor half so dear can be.

DUNBAR'S CHANT. C. M. (MINOR.)

Father, whate'er of earth - ly bliss, Thy sovereign will denies; Accepted, at thy throne, of grace, Let this pe - ti - tion rise.

GENEVA. C. M.

J. COLE.

93

When all My rising Transported

When all In wonder

When all thy mercies O my God, My rising soul surveys, Trans-ported with the view I'm lost In wonder, love and praise.
When all &c. Transported

3 3 3 3 7 - 6 8 4 7 6 7 4 3 6 6 4 4 3 6 8 4 7

VERVAIN. C. M.

UNKNOWN.

1. Father of all! Eter-nal God! Supremely good, and great! Thy children, formed and blest by thee, Approach thy heavenly seat, Approach thy heavenly seat.

2. Thy name, in hallowed strains, be sung: We join the solemn praise: To thy great name, with heart and tongue, Our cheerful homage raise, Our cheerful homage raise.

6 6 6 8 6 6 5 7 6 6 6 6 4 5 6 7 4 7 4 6 8 8 8 7

1. While thee, I seek, protec - ting power, Be my vain wish - es stilled, And may this con - se - crated hour, With bet - ter hopes be fi

3. In each e - vent of life how clear, Thy ruling hand I see! Each blessing to my soul most dear, Because conferred by th

5. When gladness wings my favored hour, Thy love my thoughts shall fill, Resigned when storms of sorrow lower, My soul shall meet thy v

7 5 6 6 5 7 5 5 6 7

2. Thy love the power of thought bestowed, To thee my thoughts would soar, Thy mercy o'er my life has flowed, That mercy I a - d

4. In every joy that crowns my days, In every pain I bear My heart shall find de - light in praise, Or seek re - lief in pr

6. My lifted eye without a tear, The gathering storm shall see: My steadfast heart shall know no fear; That heart will rest on th

6 7 6 5 7 6 6 6 6 7 5 6 7

S. G. M.
BRYANT. C. M.

95

1. Come un - to me, all ye who mourn, With guilt, and fears, oppressed, Resign to me, the wil-ling heart And I will give you rest.

2. Take up my yoke, and learn of me, A meek and lowly mind; And thus your wearied, troubled souls Repose and peace shall find.

3. For light and gen-tle is my yoke The bur-den I impose, Shall ease the heart, which groaned before, Beneath a load of woes.

6 6 6 4 3 1 6 4 6 4 3 6 6 8 7

ABBOT. C. M.

4. Oh spread thy shelt'ring wings, a - broad, 'Till all our wand'rings cease, And at our Father's loved abode, Our souls ar-rive, in peace.

5. To thee as to our covenant God, We'll our whole souls resign; And thankful own, that all we are, And all we have, is thine.

6 7 6 6 - 5 4 3 6 6 4 3

MUSCOVY. C. M.

The Lord, unto thy prayer, at - tend, In trouble's darksome hour; The name of Jacob's God, de-fend, And shield thee, by his power.

This musical score is for the hymn 'MUSCOVY. C. M.' It features a four-part setting with a soprano, alto, tenor, and bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in a treble clef, while the accompaniment is in a bass clef. The lyrics are printed below the tenor line. The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the page, there are some small, faint markings that appear to be '6 4 6 4 6 6 8 5 6 7 7 4 6 4 3 6 7 7 6 8 7'.

LYCOPSIS. C. M.

1. Ye humble souls, approach your God, With songs of sa-cred praise: For he is good, immensely good, And kind, are all his ways.

2. All nature owns his guar-dian care; In him, we live and move; But no-bler ben - e - fits, de-clare The won-ders of his love.

This musical score is for the hymn 'LYCOPSIS. C. M.' It features a four-part setting with a soprano, alto, tenor, and bass line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The melody is written in a treble clef, while the accompaniment is in a bass clef. The lyrics are printed below the tenor line. The score includes various musical notations such as notes, rests, and bar lines. At the bottom of the page, there are some small, faint markings that appear to be '6 7 7 7 8 8 8 8 7 8 8 6 7'.

BURLEIGH. C. M.

Try me

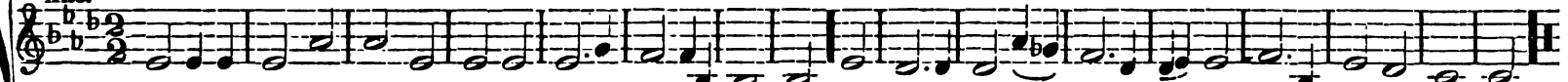
97

Tenor.



1. Hail, great Crea - tor, wise and good, To thee our songs, we raise; Na - ture, through all her various scenes, Invites us, to thy praise.

Alto.



2. At morning, noon, and evening mild, Fresh wonders, strike our view; And, while we gaze, our hearts ex - ult, With transports, ev - er new.

2d Treble.

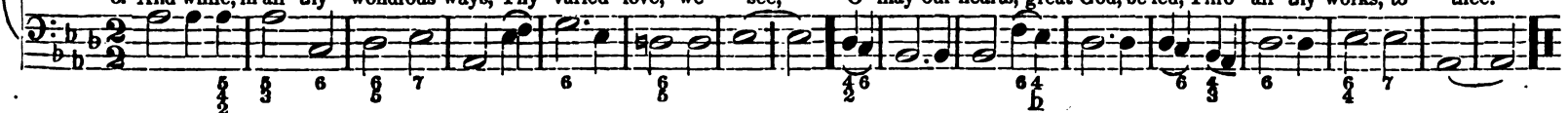


3. Thy glory beams, in eve - ry star, Which gilds the gloom of night; And decks the smiling face of morn, With rays of cheerful light.

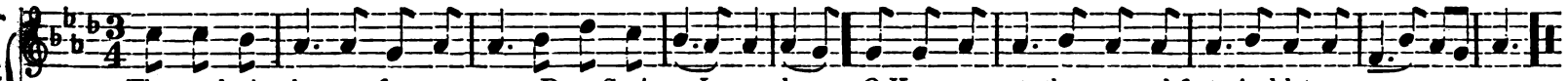
1st Treble.



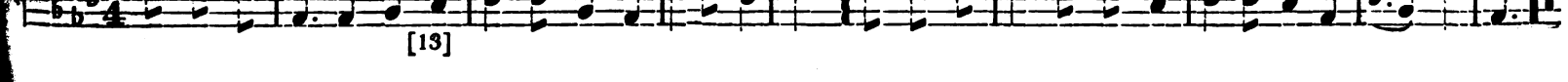
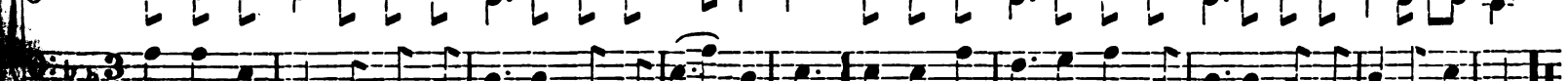
6. And while, in all thy wondrous ways, Thy varied love, we see, O may our hearts, great God, be led, Thro' all thy works, to thee.



KINGMAN. C. M.



Thy pardoning love, so free, so sweet, Dear Saviour, I a - dore; O Keep me, at thy sacred feet, And let me rove, no more.



RUBY. C. M.

My soul shall bless thee, O my God, Thro' all my mor-tal days; And to e - ter - ni - ty pro-long Thy vast, thy boundless prais

The musical score for 'RUBY. C. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The piano part features a steady accompaniment with chords and single notes, including figured bass notation (e.g., 2, 7, 2, 6, 6, 4, 6, 8, 6, 7) at the bottom.

SMALLEY'S CHANT. C. M.

A. S. ALLEN.

Thou blest Redem-er, dy-ing Lamb, We love to hear of thee; No mu-sic, like thy charming name, Nor half so dear, can be.

The musical score for 'SMALLEY'S CHANT. C. M.' is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The piano part features a steady accompaniment with chords and single notes, including figured bass notation (e.g., #, 6, 6, 7, 6, 6, 4, 3, 6, 7, #, 4, 3) at the bottom.

RHEIMS. C. M.

99

O that the Lord, would guide my ways To keep his stat-utes still! O that my God, would grant me grace, To know, and do his will.

7 6 5 4 6 #6 6 #6 6 6 6 6 3 6 6 #6 5 6 #

DAISY. C. M.

1. Thou lovely source of true delight, Unseen whom I a - dore; Unveil thy beauties to my sight, That I may love thee more, That I may love thee more.

5. Jesus, my Lord, my life, my light, O come with blissful ray; Break, radiant thro' the shades of night, And chase my fears a-way, And chase my fears a - way.

6. Then shall my soul, with rapture trace, The wonders of thy love; Then shall I see, thy glorious face In endless joys a - bove, In endless joys a - bove.

7 5 4 3 6 2 6 2 7 5 #6 5 7

100

CLAYTON. C. M.

Yours

Trust in the Lord, ye hum - ble poor, And banish eve - ry fear; The God you serve, will ne'er for - sake, The man of heart sin - cere.

The musical score for "CLAYTON. C. M." is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/2. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some chords in the left hand. The lyrics are printed below the vocal staves.

DEWEY. C. M.

With eye im - partial, heaven's high King, Surveys each human tribe; No earthly pomp, his eyes can charm, No wealth his favor bribe

The musical score for "DEWEY. C. M." is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with some chords in the left hand. The lyrics are printed below the vocal staves.

BOYSTLON.* S. M.

L. MASON.

101

1. The pity of the Lord, To those, that fear his name, Is such as tender parents feel, He knows our feeble frame

2. Our days are as the grass, Or like the morning flower! When blasting winds, sweep o'er the field, It withers, in an hour.

3. But thy compass - ions, Lord, To endless years, en - dure, And children's children ev - er find, Thy word of promise, sure.

* From "Carmina Sacra" by permission of the proprietors of the copyright.

ST JOHN'S CHANT. S. M.

1. Come, sound his praise abroad, And hymns of glo - ry, sing, Je - hovah is the Sovereign God, The u - ni - ver - sal King.

3. Come, worship at his throne: Come bow, before the Lord; We are his work, and not our own; He formed us, by his word.

Oh Lord, our heavenly King, Thy name is all di-vine, Thy glories, round the earth, are spread, And o'er the heavens, they shine.

ARALIA. S. M.

To God, the on-ly wise, Our Savior, and our King, Let all who dwell be-low the skies, Their grateful praises bring.

WHITBY. S. M. (DOUBLE.)

SHARPE.

103

1. Je - sus, the Conqueror, reigns, In glorious strength arrayed; His king-dom o - ver all maintains, And bids the earth be glad.

3. Ex - tol his king-ly power, A - dore th' ex-alted Son, Who died but lives, to die no more, High on his fa-ther's throno.

2. Ye sons of men, re - joice In Je - sus' mighty love; Lift up your heart, lift up your voice, To him who rules a - bove.

4. Our ad - vo-cate with God, He un-der-takes our cause, And spreads thro' all the earth abroad, The tri-umph of his cross.

VERBENA. S. M.

1. Come ye who love the Lord, And let your joys be known, Join in a song, with sweet ac - cord, And thus sur - round the throne.

3. God your e - ternal friend, No present good denies, And when the scenes of time shall end, Will call you to the skies.

6. Then let our sorrows cease, And every tear be dry: We're travelling, thro' the paths of peace, To fair - er worlds on high.

6 7 7 6 4 3 6 7 6 8 7

KEEP. S. M.

God, who is just and kind, Will those who err, instruct; And in the paths of righteousness, Their wand'ring steps, conduct.

7 4 5 4 3 6 6 4 7 4 6 6 6 5 4 7 4 3 6 6 4 3

CAREX. S. M. (MINOR.)

105

1 Be - hold, th' amaz - ing sight, The Saviour, lift - ed high! Behold, the Son of God's delight, Expire, in ag - o - ny.

2. For whom, for whom, my heart, Were all these sorrows, borne? Why did he feel that pain - ful smart, And meet that va - rious scorn.

3. For us, he hung, and bled, For us, in torture died; 'Twas love, that bowed his fainting head, And oped his gush - ing side.

The score includes a piano accompaniment with a bass line featuring figured bass notation: 6 3, 6, 4, 8 7, 7, 6, 7, 6, #, 4, 7, 4, #, 6 5 4 3, 6, 4, 7, 4, #.

SHIRLAND. S. M.

Behold! the morn - ing sun, Begins his glo - rious way; His beams thro' all the nations run, And life, and light con - vey.

The score includes a piano accompaniment with a bass line featuring figured bass notation: [14] 5 6, 4 3, 6, 5 6, 4 3, 6, 6, 4, 7.

LAUREL. S. M.

1. How heavy is the night, That hangs upon our eyes; Till Christ, with his reviving light, Till Christ, with his re-viv-ing light, O-ver our souls, arise.

2. Our guilty spir - its, dread, To meet the wrath, of heaven; But in his righteousness, arrayed, But in his righteousness arrayed, We see our sins, forgiven.

3. Lord, we a-dore thy ways, To bring us near to God; Thy sovereign power, thy healing grace; Thy sovereign power, &c. And thine a-toning blood.

The score includes a vocal line and a piano accompaniment. The piano part features a bass line with figured bass notation: 7, 6, 7, #9, #9, 6 5 7.

KIRBY. S. M.

Lord, thy all - see - ing eye, Keeps watch, with sleepless care; Thy great compassion, never fails; Thou hear'st my humble prayer.

The score includes a vocal line and a piano accompaniment. The piano part features a bass line with figured bass notation: 6 6 6 4 8 7 4 5 6 7 4 5 4 6 7.

URANIA. S. M.

107

1. Blest be the tie, that binds Our hearts in Christian love; The fel-lowship of kindred minds Is like to that a - bove, Is like to that a -- bove.

4. When we a - sun-der part, It gives us in - ward pain: But we shall still, be join'd in heart, And hope to meet a - gain, And hope to meet a -- gain.

5. This glorious hope, revives Our courage by the way: While each, in ex - pec - ta - tion, lives And longs to see the day, And longs to see the day.

TELLURIA. S. M.

O thou, whose mercy hears, Con - tri-tion's humble sigh: Whose hand, indulgent, wipes the tears, From sorrow's weeping eye, From sorrow's weeping eye.

108

ARBUTUS. S. M.

O bless the Lord, my soul: Let all with - in me join, And aid my tongue, to bless his name, Whose fa - vors, are di - vu

The score is for a four-part setting in G major, 3/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are written on staves with a grand staff bracket. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staves. The piece ends with a final cadence.

CLAPTON. S. M.

JONES.

Thy name, Al-migh - ty Lord, Shall sound through dis - - tant lands, Great is thy grace, and sure thy word, Thy truth for - - ev - - er st

The score is for a four-part setting in G major, 2/4 time. The vocal parts (Soprano, Alto, Tenor, Bass) are written on staves with a grand staff bracket. The piano accompaniment is on a grand staff. The lyrics are written below the vocal staves. The piece ends with a final cadence.

PRIMROSE. S. M.

109

1. My soul, repeat his praise, Whose mercies are so great, Whose an-ger is so slow to rise, So rea-dy to a - bate.

3. High, as the heavens are raised, Above the ground we tread, So far the rich-es, of his grace, Our high-est tho'ts ex - ceed.

ST. AGNES' CHANT. S. M.

Your harps, ye trembling saints, Down from the willows take; Loud to the praise, of love di - vine, Let eve-ry string, awake.

110

TIARELLA S. M.

Organ. To heaven's eter - nal King who rules supreme a - lone, su - preme a - lone. To heaven's e - ter nal King, Who rules su - preme a - lone, su - preme a - lone. Voice. To heaven's e - ter - nal King, Who rules supreme a - lone, Organ. Let all

Let all on earth, their prais - es bring, And wor - ship round his throne, And wor - ship round his throne. Let all on earth their prais - es bring, And wor - ship round his throne. Let all on earth their prais - es bring, And wor - ship round his throne. earth their prais - es bring, And wor - ship round his throne, And wor - ship round his throne.

BRADLEY. S. M.

111

How gentle, God's commands, How kind, his precepts are, Come, cast your burdens, on the Lord, And trust his constant care.

The musical score for 'BRADLEY. S. M.' is written for four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, indicating a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/2. The lyrics are written below the second staff. The bottom staff contains numerical figures (4, 7, 6, 6, 7, 6, 4, 7, 6, 4, 7, 7) which likely represent fingerings or chord positions for the piano part.

ATHOL. S. M.

R. HARRISON.

Come Holy Spir - it, come, Let thy bright beams, arise, Dispel the darkness from our minds, And open all our eyes.

The musical score for 'ATHOL. S. M.' is written for four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, indicating a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/2. The lyrics are written below the second staff. The bottom staff contains numerical figures (3, 6, 7, 6, 4, 3, 6, 4, 6, 3, 3, 3, 6, 4, 7) which likely represent fingerings or chord positions for the piano part.

STEWART. S. M.

Almighty Maker, God! How wondrous is thy name! Thy glories how diffused abroad Through all cre - a - tions

ROWSON. S. M.

1. The Lord my Shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want be -

2. He leads me to the place Where heavenly pasture grows: Where living waters, gently pass, And full sal - vation f

OLEANDER. S. M.

113

1. The Lord, my Shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want beside?

Second Treble.

Alto.

2. He leads me to the place, Where heavenly pasture grows, Where living waters gently pass, And full salvation flows.

ST. THOMAS. S. M.

A. WILLIAMS.

High as the heavens are raised, Above the ground we tread So far, the riches of his grace, Our highest thoughts, exceed.

Our heavenly Father, calls, And Christ invites us near: With both, our friendship should be sweet, And our communion dear.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are written below the piano accompaniment staves.

God pities, all my griefs, He pardons, every day; Al - mighty to protect my soul, And wise, to guide my way.

The second system of the musical score also consists of four staves, with a single melodic line on top and a piano accompaniment of three staves below. The key signature and time signature remain the same as the first system. The lyrics are written below the piano accompaniment staves.

ARISTIDES. S. M.

115

1. See, what a liv - ing stone, The builders did refuse; Yet, God hath built his church thereon, In spite of envious Jews.

2. The Scribe, and angry Priest, Reject thine on - ly Son; Yet, on this Rock, shall Zi - on rest, As the chief corner stone.

6. We bless thine ho - ly word, Which all this grace, displays; And of - fer, on thine al - tar, Lord, Our sacrifice, of praise.

6 6 7 4 6 7 6 #4 6 6 6 6 7

MORNINGTON. S. M.

LORD MORNINGTON.

My gracious God, how plain, Are thy di - rections given; Oh may I nev - er read in vain, But find the path, to heaven.

6 6 6 7 6 6 6 4 6 8 4 3 6 6 4 6 6 4 3

1. My Son, know thou the Lord, Thy father's God, obey; Seek his protecting care by night, Seek his protecting care by night, His guardian hand, by day.

2. Call, while he may be found, Oh seek him, while he's near; Serve him, with all thy heart and mind, Serve him, with all, &c. And worship him, with fear.

3. If thou wilt seek his face, His ear, will hear thy cry; Then shalt thou find his mercy sure, Then shalt thou find his mercy sure, His grace, forever nigh.

* From "Carmina Sacra," by permission of the proprietors of the copyright.

PHLOX. S. M.

Great God, now con-descend, To bless our ris-ing race; Soon, may our willing spirits bend, To thy vic-to-rious grace.

WESTMINSTER. S. M.

DR. BOYCE.

117

Be-hold the lof-ty sky, De-clar-es its ma-ker, God, And all the starry works on high, Proclaim his power a-broad.

6 3 6 4 7 6 7 6 3 6 3 8 87

JULIUS. S. M.

Oh bless the Lord, my soul! Let all with-in me join, And aid my tongue, to bless his name, Whose fa-vors, are di-vine.

3 6 7 6 7 6 #3 6 8

Ex - alt the Lord, your God, And wor - ship at his feet, His na - ture is all ho - li - ness And mer - cy is hi

7 7 8 87 6 6 8 87 6 8 6

ARENARIA. S. M.

The law, by Mo - ses, came, But peace, and truth, and love, Were bro't by Christ, a no - bler name, De - scending from a

2 3 7 4 8 6 - 5 8 6 6

THALES. S. M.

119

My Ma-ker, and my King! To thee, my all, I owe; Thy sovereign bounty, is the spring, Whence all my bles-sings, flow.

4 5 6 7 6 7 6 #4 6 6 4 7 6 7 6 7

OLMUTZ. S. M.

GREGORIAN CHANT.

Your harps, ye trembling saints, Down from the wil-lows take; Loud, to the praise of love di-vine Let eve-ry string a-wake.

4 6 7 6 6 4 7 6 6 6 8 6 7 7 6 6 5

GROSVENOR. S. M.

Once more, before we part, Oh bless the Sa - vior's name, Let eve-ry tongue, and eve - ry heart, A-dore, and praise the s

9 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

MC. FARLAND. S. M.

1. Our days, are as the grass, Or like the morn-ing flower, When blasting winds, sweep o'er the fields, It withers, in an ho

2. But thy com-pas-sions, Lord, To endless years, en-dure; And children's chil-dren, ev - er find, Thy words of promise sui

7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

GUNNISON. S. M.

121

Oh bless the Lord, my soul, His grace to thee pro - claim; And all that is with - in me join, To bless his ho - ly name.

ILLSLEY. S. M.

How blest is man, O God, When first with single eye He views the lus - tre of thy word, The day-spring, from on high.

[16]

5. The watchmen join their voice, And tune-ful notes employ; Je - ru - sa - lem breaks forth in songs, And deserts learn the joy

1. How beauteous are their feet, Who stand on Zion's hill; Who bring sal - vation, on their tongues, And words of peace reve

The first system of the musical score is in 4/4 time, key of B-flat major. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The lyrics are split between two parts: a five-measure vocal line and a four-measure piano line. The piano part includes figured bass notation: 8, 9, 1, 7, 6, 9, 6, 6, 4, 6, 6, 7.

6. The Lord makes bare his arm, Thro' all the earth a - broad; Let eve - ry na - tion now behold, Their Saviour and their God.

2. How charming is their voice, How sweet the tidings are; Zi - on, behold thy Saviour, King, He reigns and triumphs her

Organ.

The second system continues the musical score. It begins with a vocal line (5 measures) and a piano line (4 measures). The piano part includes figured bass notation: 7, 6, 5, 7, 2, 5, 4, 3, 7, 4, 3, 6, 4, 7, 4, 7. The system concludes with an organ solo, indicated by the word 'Organ.' above the bass staff.

DATURA. S. M.

123

2. Oh bless the Lord, my soul: His mercies bear in mind: For - get not, all his ben - e - fits; The Lord to thee, is kind.

3. He will not always chide: He will, with patience, wait: His wrath, is ev - er slow to rise And rea - dy to a - - bate.

5. He clothes thee, with his love, Upholds thee, with his truth, And like the ea - gle, he re - news The vigour of thy youth.

6 6 6 3 3 6 3 7 6 5 3 6 4 7

GOULD'S CHANT. S. M.

Sweet is the work, O Lord, Thy glorious name, to sing, To praise and pray, to hear thy word, And grateful offerings bring.

6 7 3 7 6 3 4 3 7

124

CAIRO. S. M.

1. Is this the kind re-turn? Are these the thanks, we owe? Thus to abuse e - - ternal love, Whence all our blessings fl

4. Let past in - grat - i - tude, Provoke, our weeping eyes: And hourly, as new mercies fall, Let hourly thanks, a - r

2 7 4 6 6 4 3 7 8 5 4 6 8 7

TROWBRIDGE. S. M.

1. Raise your triumph - - ant songs, To an im - mor - tal tune; Let the wide earth, resound the deeds, Ce - - lestial grace, hath d

2. Sing, how e - - ter - nal love, Its well be - lov - ed chose And bade him raise our sin - ful race, From an a - - byss of w

4. Now sinners! dry your tears: Let hopeless sor - - row cease: Bow to the sceptre of his love And take the of - fered p

8 7 6 6 5 6 7 6 8 7 6 8 7 7

COREOPSIS. S. M.

125

Let par - ty names, no more, The Christian world, o'erspread; Gentile, and Jew, and bond, and free, Are one, in Christ their head.

ATLAS. S. M.

Je - sus, the friend of man, Invites us, to his board; The welcome summons, we o - bey, And own, our gracious Lord.

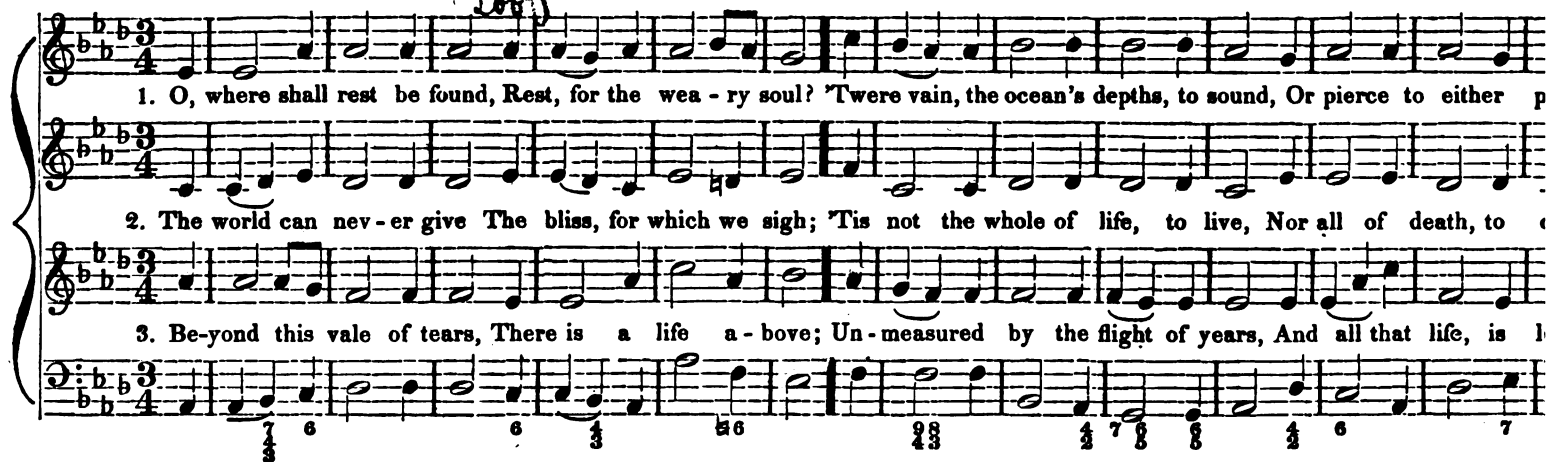
CORYDALIS. S. M.



1. O, where shall rest be found, Rest, for the wea - ry soul? 'Twere vain, the ocean's depths, to sound, Or pierce to either p

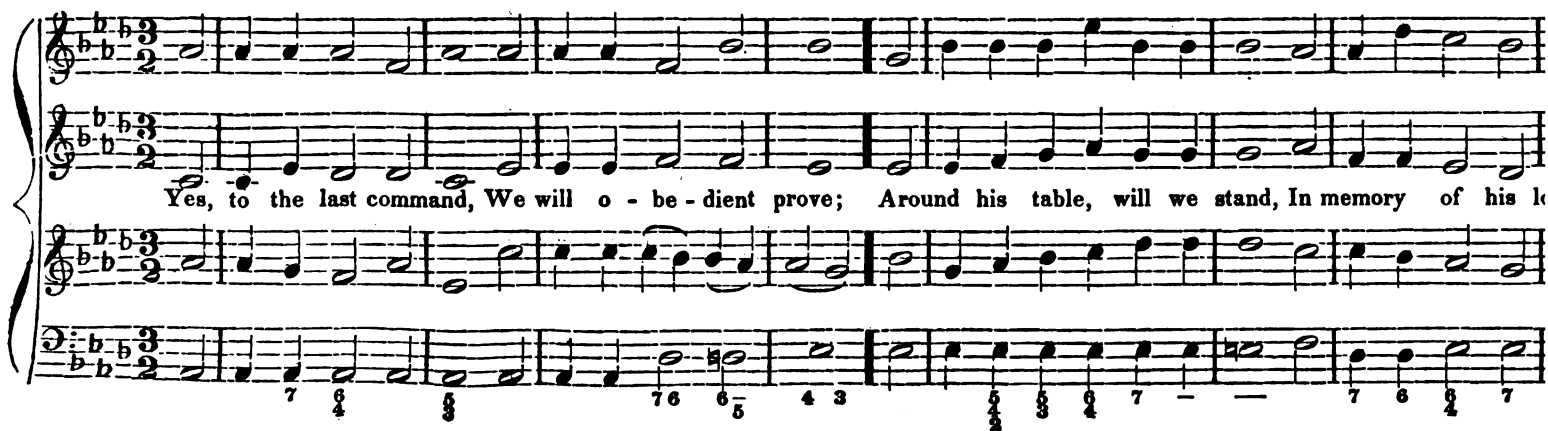
2. The world can nev - er give The bliss, for which we sigh; 'Tis not the whole of life, to live, Nor all of death, to

3. Be-yond this vale of tears, There is a life a - bove; Un-measured by the flight of years, And all that life, is

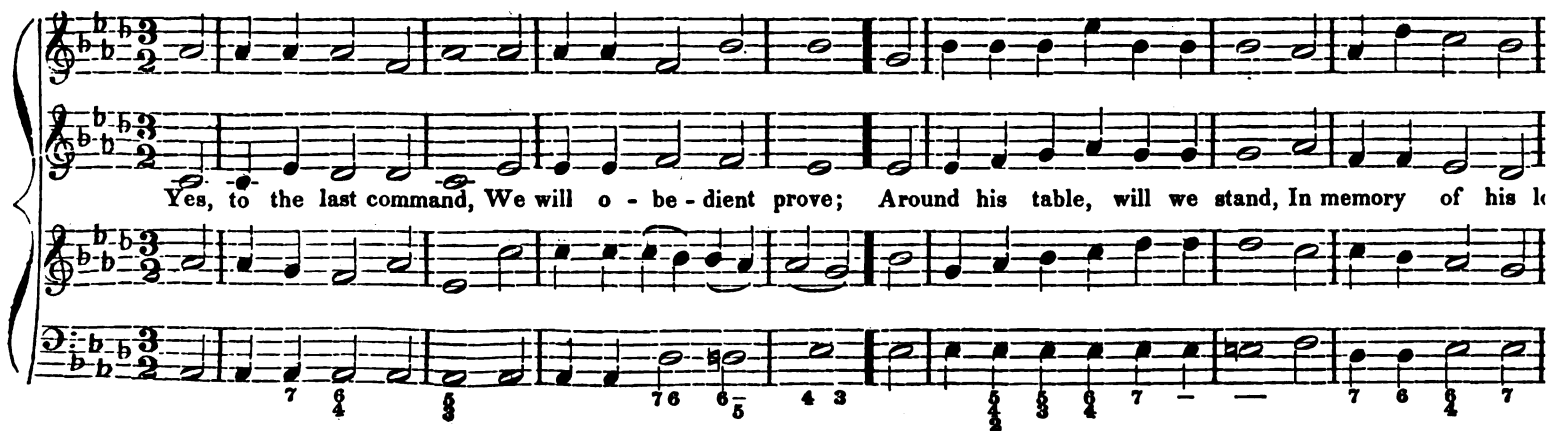


7 6 6 4 6 2 2 4 7 8 8 4 6 7

ST. ANTHONY. S. M.



Yes, to the last command, We will o - be - dient prove; Around his table, will we stand, In memory of his l



7 6 8 7 6 5 4 3 6 3 4 7 - - 7 6 4 7

EVERSTEAD. S. M.

HANDEL.

127

1. Oh bless the Lord, my soul: His grace to thee, proclaim: And all that is within me join, To bless his ho - ly name.

4. The Lord, forgives thy sins, Prolongs thy feeble breath: He healeth thy in - firmities, And ransoms thee, from death.

6. Then bless his holy name, Whose grace hath made thee whole: Whose loving kindness, crowns thy days: O, bless the Lord, my soul.

RICE. S. M.

O, let thy grace inspire My soul, with strength di - vine: Let all my powers, to thee aspire, And all my days, be thine.

EWING. S. M.

3. O fill thou, every heart With love, to all our race: Great comforter, to us im - part Those blessings, of thy grace.

1. Blest Comforter, divine, Let rays of heavenly love, Amid our gloom, and darkness shine, And guide our souls a - bove.

2. Turn us, with gentle voice, From every sinful way, And bid the mourning saint re - joice Though earthly joys de - cay.

WATCHMAN. S. M.

LEACH

My soul, with patience, waits, For thee, the living God; My hopes, are on thy promise built, Thy ne - ver failing word.

IVORY. S. M. DOUBLE.

129

The Lord Jehovah calls; Be every ear inclined; May such a voice, awake each heart And captivate the mind.

This system contains the first four staves of the musical score. The first two staves are for the vocal parts, and the next two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal staves.

If He in thunder speak, Earth trembles, at his nod: But milder accents here proclaim The condescending God.

This system contains the next four staves of the musical score. The first two staves are for the vocal parts, and the next two are for the piano accompaniment. The key signature remains B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal staves. The system concludes with a double bar line.

130

AMETHYST. S. M.

A. S. ALLEN.

Our days, are as the grass, Or, like the morning flower; When blasting winds, sweep o'er the field, It with - ers, in an hour.

57 7 4 47 #6 b8 8 23 4 6 546 9 87

POND. S. M. (MINOR.)

A. S. ALLEN.

From low-est depths of woe, To God, I send my cry, Lord, hear my sup - pli - ca - ting voice, And gra - cious - ly re - ply.

8 14 8 # 43 7 #3 2 8

ASTORIA. L. M. 6 lines.

ARRANGED.

131

Sweet is the last, the part-ing ray, That ush-ers, plac - id eve-ning in; When with the still ex - pir - ing day,

The first system of the musical score for 'ASTORIA' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes figured bass notation below the bottom staff.

The Sabbath's peace-ful hours be - gin; How grateful, to the anxious breast, The sa-cred hours, of ho - ly rest.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics continue below the vocal staves. The piano part includes figured bass notation below the bottom staff.

Je - sus, thou source, of calm re - pose, All ful-ness dwells in thee di - vine, Our strength to quell the proudest foes;

The first system of the musical score for 'PEKIN' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves. The piano part includes fingerings (e.g., 9, 6, 4, 6, 2, 6, 4, 6, 3, 2, 7, #9, 6, 6, 2, 6) and a repeat sign at the end.

Our light, in deep-est gloom, to shine; Thou art our fortress, strength and tower, Our trust and por - tion, ev - er - more.

The second system of the musical score continues the melody and accompaniment. It also features four staves with the same key and time signatures. The lyrics are written below the vocal staves. The piano part includes fingerings (e.g., 4, #6, 6, 3, 6, 3, 6, 6, 4, 3, 2, 7) and a repeat sign at the end.

SPoonER. L. M. 6 lines.

133

Father of mercies, God of love, O, hear a humble suppliant's cry; Bend from thy lof - ty seat, a - bove, Thy

7 5 6 7 4 5 4 5 6 4 7 5 4 6 # 6 5 4 5

throne of glorious maj - es - ty; One pard'ning word, can make me whole, And soothe the anguish of my soul.

5 4 3 6 4 7 6 6 6 6 4 7

134

GILBERT.

L. M. 6 lines.

Hummer

Blest who with generous pi - ty glows, Who learns to feel an - oth - er's woes; Bows to the poor man's wants, his ears,

And wipes the helpless or - phan's tears; In every want, in eve - ry woe, Himself, thy pi - ty, Lord, shall know.

EATON. L. M. 6 lines.

WYVILL.

135

O may our ardent zeal, employ Our loftiest thoughts, and loudest songs: Let there be sung with warm - est joy

Hosanna, from ten thousand tongues, Let there be sung, with warmest joy, Ho - san - na, from ten thousand tongues.

136

ZIALA. L. P. M.

UNKNOWN.

3. With grateful hearts, with joyful tongues, To God we raise, u - ni - ted songs; Here still, may God in mercy re

The first system of the musical score for 'ZIALA' is in 4/4 time with a key signature of two flats (B-flat and E-flat). It consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment is written for grand piano with a brace on the left, with the right hand in treble clef and the left hand in bass clef. The lyrics '3. With grateful hearts, with joyful tongues, To God we raise, u - ni - ted songs; Here still, may God in mercy re' are written below the vocal staff. The system concludes with a double bar line.

Crown our just counsels, with success, With peace and joy, our borders bless, And all our sacred rights, maintain

The second system of the musical score continues the piece. It maintains the same 4/4 time signature and two-flat key signature. It also consists of four staves: a vocal line and three piano accompaniment staves. The lyrics 'Crown our just counsels, with success, With peace and joy, our borders bless, And all our sacred rights, maintain' are written below the vocal staff. The system concludes with a double bar line.

MARTIN'S LANE. L. P. M.

DR. ARNE.

137

I'll praise my Ma - ker, with my breath, And when my voice, is lost in death, Praise shall em-ploy my no-bler powers,

My days of praise, shall ne'er be past While life and tho't, and be - ing last Or im - mor - tal - i - ty en-dures.

How precious Lord, thy ho - ly word; What light and joy, its leaves afford, To souls be - night - ed and dis - tressed!

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 2/2. The lyrics are written below the piano staves. The piano part includes several figured bass notations: 7, 4, 3, 7, 9, 4, 3, #3, 6, 6, 4, 7.

Thy precepts guide our doubtful way; Thy fear forbids our steps to stray; Thy prom-ise leads the heart to rest.

The second system of the musical score also consists of four staves, with a single melodic line on top and a piano accompaniment below. The key signature and time signature remain the same as the first system. The lyrics are written below the piano staves. The piano part includes several figured bass notations: 7, 4, 4, 4, 3, 7, 5, 3, 7, 3, 7, 6, 4, 7.

LESURE. L. P. M.

139

Let all the earth, their voices raise, To sing a psalm of lof-ty praise; To sing and bless Je - hovah's name; His

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the piano accompaniment. Fingering numbers (1, 3, 6, 7, 6, #6, 6, 6, 7) are placed below the bass staff.

glo-ry, let the heathen know, His wonders, to the nations show, And all his sav-ing works, proclaim.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key and time signatures. The lyrics continue below the piano accompaniment. Fingering numbers (6, 3, 6, 6, 6, 2, 6, 6, 6, 7, 7) are placed below the bass staff.

Begin my soul, th'ex - alted lay: Let each en - raptured thought o - bey, And praise th'Almighty's name,

The first system of the musical score consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, representing a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The lyrics are written below the piano accompaniment staves. Fingering numbers (1-5) are present below the bottom staff.

Let heaven and earth, and seas and skies, In one me - lodious con - cert, rise, To swell th'inspiring theme.

The second system of the musical score also consists of four staves, with the same layout as the first system. The lyrics continue below the piano accompaniment staves. Fingering numbers are present below the bottom staff.

VIOLA. C. P. M.

141

I'll bless Je - ho - vah's glorious name, Whose goodness, heaven and earth proclaim, With every morning light; And

at the close of eve - ry day, To him my cheer - ful hom - age pay, Who guards me through the night.

Great Lord of all things, Power di - vine! Breathe on this er - ring heart of mine Thy grace se - rene and pure;

The first system of the musical score for 'MORDECAI' consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The bottom three staves are a piano accompaniment in treble and bass clefs, also with a key signature of one flat and a 3/4 time signature. The lyrics are written below the piano staves. Fingering numbers (7, 6, 6, 6, 2, 2, 2, 3, 3, 8, 6, 2, 7) are placed below the bass staff.

De - fend my frail, my fee - ble youth; And teach me this im - por - tant truth, The hum - ble are se - cure.

The second system of the musical score continues with four staves. The vocal line (top staff) has several measures of rest before entering. The piano accompaniment (bottom three staves) continues throughout. The lyrics are written below the piano staves. Fingering numbers (6, 8, 8, 7) are placed below the bass staff.

GLENDOWER. C. P. M.

143

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one sharp) and 3/4 time. The second and third staves are a piano accompaniment, with the third staff being the bass line. The fourth staff contains the vocal melody. The lyrics are: "Thee, gracious Father, thee we praise; And while our feeble songs, we raise, To bless thee, and a - dore." The music features a variety of note values including eighth and sixteenth notes, and rests. There are some fingerings indicated below the bass line, such as 6 5, 4 3, 6 5, 5 6, 6, 6 5, 4.

Thee, gracious Father, thee we praise; And while our feeble songs, we raise, To bless thee, and a - dore.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are: "Some spark of heavenly fire, im - part And teach each humble, grateful heart To bless, and love thee more." The musical notation continues with similar note values and rests. Fingerings are indicated below the bass line, including 6, 6, 5, 7.

Some spark of heavenly fire, im - part And teach each humble, grateful heart To bless, and love thee more.

En - cir - cled by th' e - the - real space, And fixed by thee, on firm - est base, The earth's vast orb ap - pears.

The first system of the musical score for 'Bizantium' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves. The piano part includes figured bass notation below the bottom staff.

From earliest age, great God, thy throne A - loft in heaven, prepared, has shone, Nor num - bers time thy years.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics continue below the vocal staves. The piano part includes figured bass notation below the bottom staff.

1. The Lord Je - ho - vah reigns, And roy - al state main-tains, His head with aw - ful glo - ries crowned,

2. Up - held by thy com-mands, The world se - cure - ly stands, And skies and stars o - bey thy word,

3. Let floods and na - tions rage, And all their powers en - gage; Let swel - ling tides as - sault the sky;

Ar - rayed in robes of light, Be - girt with sove-reign might, And rays of maj - es - ty a - - round.

Thy throne was fixed on high, Be - fore the star - ry sky; E - ter - nal is thy king - dom Lord.

The ter - rors of thy frown Shall beat their mad - ness down; Thy throne for - ev - er stands on high.

How pleasant tis, to see, Kindred, and friends agree, Each in his proper sta - - tion,

The first system of the musical score for 'SPAIN. S. P. M.' consists of four staves. The top staff is a single melodic line in G major (one flat) and 4/4 time. The bottom three staves are a piano accompaniment in the same key and time. The lyrics are written below the piano part. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are: 'How pleasant tis, to see, Kindred, and friends agree, Each in his proper sta - - tion,'.

And each, ful - fil his part With sympa - - thising heart, In all the cares, of life and

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The lyrics are: 'And each, ful - fil his part With sympa - - thising heart, In all the cares, of life and'.

EGYPT. S. P. M.

147

How pleased, and blest was I, To hear the people cry, "Come, let us seek our God, to - - day,

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom three staves are a piano accompaniment, with the right hand in G major and 4/4 time, and the left hand in G major and 4/4 time. The lyrics are written below the piano accompaniment. The first system ends with a double bar line.

Yes, with a cheerful zeal, We haste to Zion's hill, And there, our vows and hon - - ors pay.

The second system of the musical score consists of four staves, continuing the melody and piano accompaniment from the first system. The lyrics are written below the piano accompaniment. The second system ends with a double bar line.

Give thanks to God Most High, the u - ni - ver - sal Lord, The Sovereign King of kings; And be his grace a - dore

The first system of the musical score for 'SERVETUS. H. M.' consists of four staves. The top staff is the vocal line in G major (one sharp) and 2/2 time. The bottom three staves are the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line with various chords and single notes in the left hand. The lyrics are written below the piano staves.

Thy mer - cy Lord, shall still endure, And ev - er sure a - bides thy word, And ev - er sure, a - bides thy wor

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics continue below the piano staves.

GROVE. H. M.

UNKNOWN.

149

Let all the na - tions fear, The God who rules a - bove: He brings his peo - ple near, And

makes them taste his love, While earth and sky at - tempt his praise, His saints shall raise his hon - ors high.

The sparrow, for her young, With pleasure, seeks a nest; And wandering swallows, long, To find their wont-ed

My spir - it faints, With e - qual zeal, To rise and dwell, To rise and dwell, A - mong the sai

GOODWIN. H. M.

151

Let every creature join, To bless Je - hovah's name, And every power unite, To swell th' exalted theme; Let na-ture raise, From

6 4 4 6 4 6 4 7 6 4 4 7 3 6

Detailed description: This is a four-staff musical score for a hymn. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The melody is spread across the staves. Below the staves, there are numerical figures: 6, 4, 4, 6, 4, 6, 4, 7, 6, 4, 4, 7, 3, 6.

RHINE. H. M.

UNKNOWN.

every tongue, A gen'ral song, of grate - ful praise. O hap - py souls, who pray, Where God appoints, to hear;

7 6 6 6 4 4 3 6 6 6 8 7 4 3

Detailed description: This is a four-staff musical score for a hymn. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F#) and the time signature is 2/2. The melody is spread across the staves. Below the staves, there are numerical figures: 7, 6, 6, 6, 4, 4, 3, 6, 6, 6, 8, 7, 4, 3.

RHINE. (Concluded.)

O happy men, who pay, their constant service, there! They praise thee still, And happy they Who love the way, To Zi - on's hill

The musical score for 'RHINE. (Concluded.)' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'O happy men, who pay, their constant service, there! They praise thee still, And happy they Who love the way, To Zi - on's hill'. The piano part features a steady accompaniment with some harmonic support for the vocal lines.

BARBAULD. H. M.

Awake, our drowsy souls, And burst the slothful band: The wonders of this day, Our noblest songs de - mand; Aus-pi-cious morn! Thy blissful rays, Bright seraphs hail, In songs of praise.

The musical score for 'BARBAULD. H. M.' is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are: 'Awake, our drowsy souls, And burst the slothful band: The wonders of this day, Our noblest songs de - mand; Aus-pi-cious morn! Thy blissful rays, Bright seraphs hail, In songs of praise.' The piano part provides a rhythmic and harmonic foundation for the vocal parts.

KILLARNEY. H. M.

LOCKHART.

153

To God, I lift mine eyes, From him, is all my aid; The God, that built the skies, And earth, and na-ture made;

God is the tow'r, to which I fly, His grace is nigh, In eve - ry hour.

1. Where is my Saviour, now, Whose smiles, I once pos-sessed? Till he return, I bow, By hea-vy grief op - pre - ssed.

2. Where can the mourner go, And tell his tale of grief? Ah! who can soothe his woe, And give him sweet re - l - ief.

3. Je - sus, thy smiles im - part: My gracious Lord, re - turn, And ease my wounded heart, And bid me cease to m - ourne.

My days of hap - pi - ness, are gone, And I am left to weep a - lone, And I am left to weep a - lone, to weep a - lone.

Earth cannot heal the wounded breast, Or give the troubled sin - ner, rest, Or give the troubled sin - ner rest, the sin - ner rest.

Then shall the night of sorrow, flee, And peace and heav'n, be found in thee, And peace and heav'n, be found in thee, be found in thee.

VISTULA. H. M.

155

1. Come ye who love the Lord, And feel his quick'ning pow'r, Unite with one ac - cord, His goodness to a-dore : To heav'n and earth, aloud proclaim, Your great Redeemer's glorious name.

ST. PHILIP'S. H. M.

LEVESQUE.

To, God the mighty Lord, Your joyful thanks, repeat, To him, due praise afford; As good, as he is great; For God doth prove, our constant friend, His boundless love, shall have no end

1. Faith is the Christian's prop, Whereon his sor-rows lean; It is the substance, of his hope His proof of things un-s

2. Faith is the polar star, That guides the Christian's way, Directs his wanderings, from a - far, To realms of end-less

4. The faith that works, by love, And pu - ri - fies the heart, A fore-taste of the joys a - bove, To mor - tals can im -

It is the an - chor, of his soul, When tem - pests rage, and bil - lows ro

It points the course, where - 'er he roam, And safe - ly leads, the pil - grim hor

It bears us, through this earth - ly strife, And tri - umphs, in im - mor - tal lif

VILLARSIA. S. H. M.

157

1. Friend af - ter friend, de - parts; Who has not lost a friend? There is no u - nion, here of

2. Be - yond the flight, of time, Be - yond the reign, of death; There sure - ly, is some bless - ed

3. There is a world, a - bove, Where part - ing, is unknown; A long e - ter - ni - ty, of

4. Thus star by star, de - clines, Till all are passed a - way; As morn - ing high, and high - er

Unknown. - - - - - # 6 8 7 6 #6 #

hearts, That finds not here, an end: Were this frail world, our fi - nal rest, Liv - ing or dy - ing, none were blest.

clime, Where life is not a breath; Nor life's af - fec - tions, tran - sient fire, Whose sparks fly upward, and ex - pire.

love, Formed for the good, a - lone; And faith be - holds, the dy - ing here, Translat - ed to that glo - rious sphere

shines, To pure and per - fect day; Nor sink those stars, in emp - ty night, But hide themselves, in heaven's own light.

6 4 6 6 4 8 7 4 #3 4 # 4 7 4 # 4 3 6 4 8 7

Softly, now the light of day, Fades upon my sight away, Free from care, from labor free, Lord, I would commune with thee.

The first system of the musical score for 'TWILIGHT' consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the piano staves. The piano part includes figured bass notation at the bottom of the bass staff.

Soon for me, the light of day, Shall for ev - er pass a - way; Then from sin, and sorrow free, Take me Lord, to dwell with thee.

The second system of the musical score continues the piece. It also consists of four staves with the same vocal and piano arrangement. The lyrics continue below the piano staves. The piano part includes figured bass notation at the bottom of the bass staff.

HOTHAM. 7s. (DOUBLE.)

DR. MADAN.

159

Jesus, refuge of my soul, Let me, to thy bosom fly, While the raging billows, roll, While the tempest, still is high:

Hide me, O my Saviour, hide, Till the storm of life, is past; Safe, in- to the haven guide; O receive, my soul at last, O receive my soul, at last.

QUINSIGAMOND. 7s. 6 lines.

Glory, be to God, on high, God, whose glory, fills the sky; Peace on earth, to man be given, Man, the well beloved of heaven, Glory, be to God, on high, God, whose glory, fills the sky.

SPANISH CHANT. 7s. (DOUBLE.) SPANISH AIR.

Father of our fee-ble race, Wise be-nef - i - cent and kind,
 Spread, o'er nature's ample face, Flows thy goodness, unconfined, Mu-sing in the si - lent grove, Or the bu - sy haunts of men,
 Still we trace thy wondrous love Claiming large returns a - gain.

PRIEST. 7s. 6 lines.

UNKNOWN.

161

Glo - ry, glo - ry, to our King! Crowns un - fad-ing, wreathe his head; Je - sus, is the name, we sing, Je - sus,

ris - en, from the dead: Jesus, Conqueror, o'er the grave: Jesus, migh - ty, now to save, Je - sus, mighty, now to save.

162

TURIN. 7s. 6 lines.

GIARDINI.

Son of God, thy bless - ing grant, Still supply, my eve - ry want, Tree of life, thine influence she

With thy sap, my spir - - it feed, Tree of life, thine influence shed, With thy sap, my spir - it feed.

LUNA. 7s. 6 lines.

163

Safely, through an-oth-er week, God has brought us, on our way; Let us now, a blessing seek,

Waiting, in his courts, to day; Day of all the week, the best, Emblem, of e-ter-nal rest.

STOWELL. 7s.

1. Praise to God, im - mortal praise, For the love, that crowns our days: Bounteous source, of every joy! Let thy praise, our tongues employ.

4. All that spring, with bounteous hand, Scatters, o'er a smiling land; All that liberal Autumn, pours From her rich, o'erflowing stores;

5. These to thee, our God, we owe, Source, whence all our blessings flow! And for these, our souls shall raise, Grateful vows, of solemn praise.

COLTON. 7s.

1. Now the shades of night, are gone: Now the morning light, is come: Lord, may we be thine, to - day Drive the shades of sin away.

2. Fill our souls, with heavenly light, Banish doubt, and cleanse our sight: In thy service, Lord, to-day, Help us labour, help us pray.

4. When our work of life, is past, O receive us, then at last! Night of sin, will be no more, When we reach, the heavenly shore.

TUDOR. 7s.

165

1. Lord, we come be-fore thee now, At thy feet, we humbly bow; O do not our suit dis-dain, Shall we seek, thee, Lord, in vain.

2. Lord, on thee, our souls de-pend; In com- passion, now de-scend; Fill our hearts, with thy rich grace, Tune our lips, to sing thy praise.

3. In thine own appoint-ed way, Now we seek thee, here we stay; Lord we know not, how to go, Till a blessing, thou be-stow.

6 #6 6 7 7 7 8 6 7 8 6 8 8 6 7

PLEYEL'S HYMN. 7s.

PLEYEL.

See, the lovely blooming flower, Fades and withers, in an hour; So, our transient comforts, fly, Pleasure, on-ly blooms, to die.

6 6 6 6 8 7 # 6 8 7 6 6 8 7

Go, ye messengers, of God; Like the beams of morning fly: Take, the wonder-working rod; Wave, the banner cross, on high.

AJAX. 7s.

1. Bread of heaven, on thee, we feed, For thy flesh, is meat in - deed; Ev - er, let our souls, be fed With this true, and liv - ing bread.

2. Vine of heaven, thy blood supplies, This blest cup, of sac - ri - fice, Lord, thy wounds our healing, give; To thy cross, we look and live.

3. Day by day, with strength supplied, Through the life, of him who died, Lord of life, O let us be Rooted, grafted, built on thee.

ELIA. 7s.

167

1. For a season, called to part, Let us now our-selves commend To the gra-cious eye, and heart Of our ev - er pres - ent Friend.

2. Jesus, hear our humble prayer: Tender shepherd, of thy sheep, Let thy mer - cy, and thy care All our souls, in safe - ty keep.

3. In thy strength, may we be strong: Sweeten every cross, and pain; And our wast - ing lives prolong, Till we meet, on earth a - gain.

Gordon

JENKINS. 7s.

Swell the anthem, raise the song; Praises, to our God, belong: Saints and angels, join to sing, Praises to the heav - enly King.

168

LAZELL. 7s.

Wake the song, of Jubi - lee, Let it echo, o'er the sea; Now is come, the promised hour, Jesus reigns, with sovereign po

The musical score for 'LAZELL. 7s.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Wake the song, of Jubi - lee, Let it echo, o'er the sea; Now is come, the promised hour, Jesus reigns, with sovereign po'. The piano part includes figured bass notation at the bottom: 6, #3, 8, #, 6, 6 5 6, 4 7.

Under the

TEXAS 7s.

Now the shades of night, are gone, Now is passed, the early dawn; Lord, we would be thine, to-day, Drive the shades, of sin away.

The musical score for 'TEXAS 7s.' is written for four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The lyrics are: 'Now the shades of night, are gone, Now is passed, the early dawn; Lord, we would be thine, to-day, Drive the shades, of sin away.' The piano part includes figured bass notation at the bottom: 4 4 6, 3 2 3, 6, 6 4 4 7, 4 6, 6 5 4, 3 2 3, 6 6 4 5 7.

ST. PETER'S CHANT. 7s.

169

Christ the Lord, is risen to-day, Our triumphant, ho-ly day; He endured the cross, and grave, Sinners to redeem, and save, Sinners to re-deem, and save.

Unison. - - 5 Unison. - - 4 3 4 = 3 7 4 5

ST. ANDREW'S CHANT. 7s.

Hark! the her-ald an-gels, sing, Glo-ry, to the new-born King; Peace on earth, and mercy mild; God and sinners, re - con - ciled.

6 [22] 7 #6 #6 7 6 6 7 6 5

170

MERCY. 7s.

MOZART.

Let us with a joyful mind, Praise the Lord, for he is kind For his mercies shall endure Ev - er faithful, ev - er sure.

SALISBURY. 7s. *And*

A. S. ALLEN.

Angels, roll the rock a - way, Death give up thy mighty prey, See! he rises, from the tomb, Shining, in immortal bloom.

BREMER. 7s.

GERMAN CHORAL.

171

Depth of mercy! can there be, Mer - cy, still reserved for me? Can my God, his wrath for-bear, And the chief of sin - ners, spare.

EDCHESTER. 7s.

UNKNOWN.

Angels, roll the rock a-way: Death yield up thy migh - ty prey; See! he rises, from the tomb, Shining, in im-mor-tal bloom, Shin-ing, in im-mor-tal bloom.

172

THEODORA. 7s.

ARRANGED FROM HANDEL.

Who, O Lord, when life is o'er, Shall, to heaven's blest mansions soar? Who, an ev-er wel-come guest, In thy ho-ly place, shall rest.

AMBROSIA 7s.

DR. BOYCE.

High, in yonder realms of light, Dwell the raptured saints above, Far beyond, our fee-ble sight Hap-py, in Im-man-uel's lo

PTOLEMY. 7s.

173

Children, of our heavenly King, As ye journey, sweet - ly sing; Sing your Saviour's, wor - thy praise, Glorious, in his works, and ways.

6 8 3 6 6 4 7 6 6 7 6 4 6 6 4 7

NUREMBURG. 7s.

GERMAN.

Sovereign Rul - er, of the skies, Ev - er gracious, ev - er wise; All my times, are in thy hand, All events, at thy command.

6 6 6 4 7 6 6 6 4 7

MYRTLE. 8 & 7:

HEROLD.

Je-sus, hail! enthroned in glory, There, for - ev - er, to a - bide; All the heavenly host, a - dore thee, Seated, at thy father's side.

ROSA 8 & 7.

175

Gent-ly Lord, O gently lead us, Through this low-ly vale of tears; And, O Lord, in mercy give us, Thy rich grace, in all our fears.

SUNDEW. 8 & 7.

HOWARD.

Sweet the moments, rich in blessing, Which before the cross, I spend; Life and health, and peace pos - sess - ing, From the sin - ner's dy - ing friend.

176

Abraham

NORWOOD.

Love di-vine, all love ex-celling, Joy of heaven, to earth come down; Fix in us thy humble dwell-ing. All thy faith-fal mercies, crown

SALAMANCA. 8 & 7.

...ing, Ere repose, our spirits seal; Sin and want, we come confessing, Thou canst save, and thou c'

PINE.

8 & 7.

177

May the grace of Christ, our Saviour, And the Father's boundless love, With the ho-ly Spirit's fa-vor, Rest up-on us, from a-bove

WORTHING.

8 & 7.

SCHELZ.

Glorious things of thee are spoken, Zion, ci-ty of our God; He whose word, cannot be broken, Chose thee, for his own a-bode

178

WILLOW. 8 & 7.

Wood

On the tree of life e - ternal, O, let all our hopes, be laid; This alone, for - ev - er vernal, Bears a leaf, that shall not fad

MESSINA. 8 & 7.

KOZELUCH.

Lovely, is the face of nature, Deck'd with Spring's unfolding flowers; While the sun, shows every feature Smiling, thro' descending show

HAMBRIDGE. 8 & 7.

179

Saviour, who thy flock art feeding, With the shepherd's kindest care, All the feeble, gently leading, While the lambs thy bosom share.

TRUTH. 8 & 7.

On the tree of life, e - ter - nal, O, let all our hopes, be laid! This, alone, for - ev - er ver - nal, Bears a leaf, that cannot fade.

CESAREA.* 8 & 7.

Arranged from MOZART, by Lowell Mason.

On the tree of life e-ternal, O, let all our hopes be laid; This alone, for-ev-er vernal, Bears a leaf that shall not fade.

Figured bass notation: 7 9 6 7 9 8 6 5 5 6 5 6 7 6 7 5 5 7 6 7

* From "Carmina Sacra," by permission of the proprietors of the copyright.

BLAKE. 8 & 7.

1. Praise to thee, thou great Crea-tor! Praise to thee, from every tongue; Join my soul! with every creature, Join the univer-sal son,

2. For ten thousand blessings, given, For the hope, of future joy, Sound his praise, thro' earth and heaven, Sound Jehovah's praise, on.

Figured bass notation: 6 6 6 7 6 6 7 6 6 7 6 8 7

CACTUS. 8 & 7. (DOUBLE.)

181

First system of musical notation for 'CACTUS. 8 & 7. (DOUBLE.)'. It consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the first treble staff. The lyrics are: 'Glorious things, of thee are spoken, Zion, city, of our God; He whose word, cannot be broken, Chose thee, for his own abode.'

Second system of musical notation for 'CACTUS. 8 & 7. (DOUBLE.)'. It consists of four staves. The top three staves are treble clef, and the bottom staff is bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written in the first treble staff. The lyrics are: 'On the rock, of a - ges founded, What can shake, thy sure repose, With salvation's walls, surrounded, Thou canst smile, at all thy foes.'

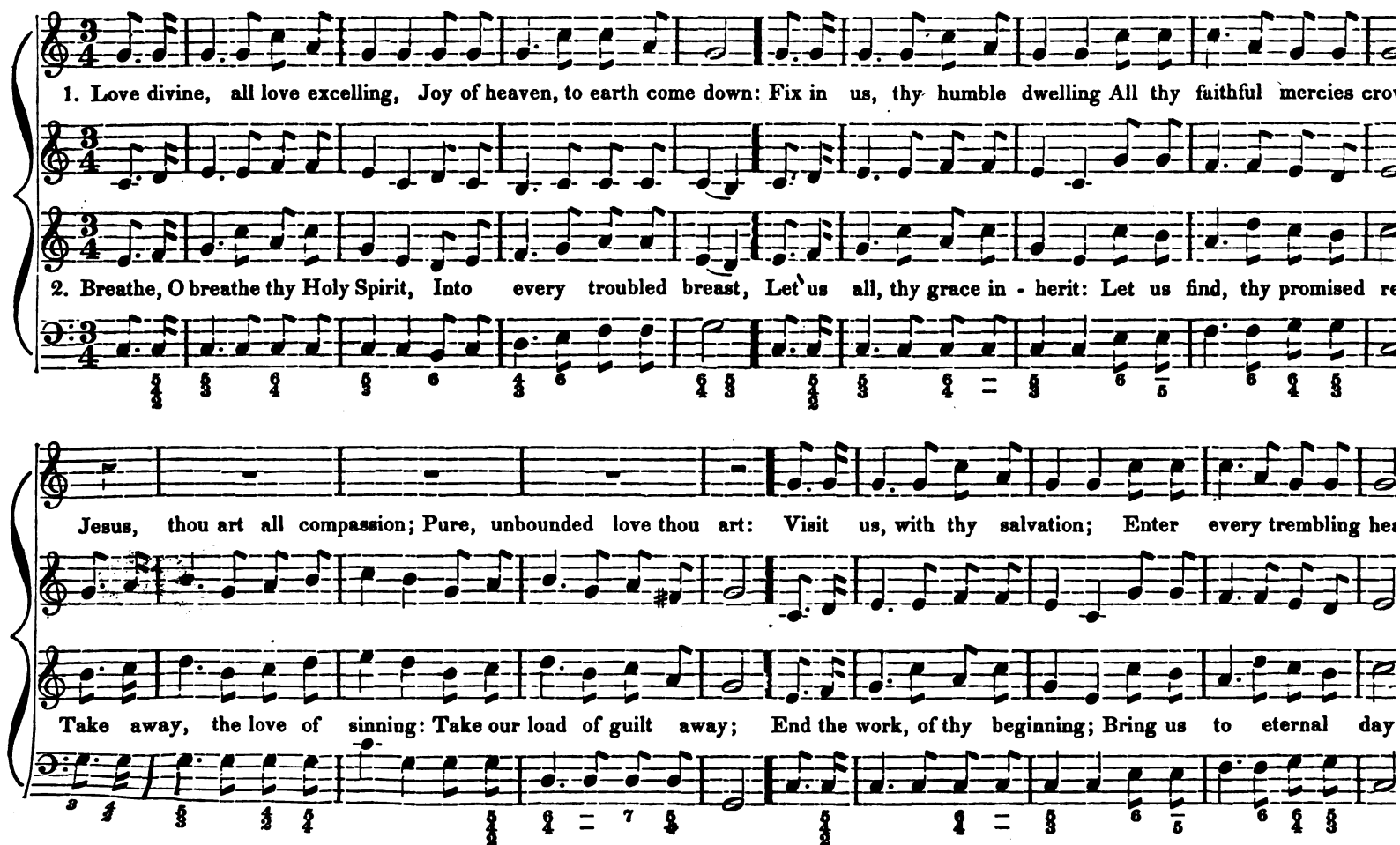
pp *Staccato.*

pp

Bass Solo. for. *Tutti.*

LOVE DIVINE. 8 & 7. (DOUBLE.)

UNKNOWN.



1. Love divine, all love excelling, Joy of heaven, to earth come down: Fix in us, thy humble dwelling All thy faithful mercies crow

2. Breathe, O breathe thy Holy Spirit, Into every troubled breast, Let us all, thy grace in - herit: Let us find, thy promised re

Jesus, thou art all compassion; Pure, unbounded love thou art: Visit us, with thy salvation; Enter every trembling hea

Take away, the love of sinning: Take our load of guilt away; End the work, of thy beginning; Bring us to eternal day

INULA. 8 & 7. (DOUBLE.)

183

Ho - ly source, of conso - lation, Light and life, thy grace imparts; Vis - it us, in thy compassion, Guide our minds, and fill our hearts.

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom three staves are a piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The lyrics are written below the piano staves. The system concludes with a double bar line.

Heavenly blessings, without measure, Thou canst bring us, from above; Lord, we ask that heavenly treasure, Wisdom, holiness, and love.

The second system of the musical score continues the melody and piano accompaniment from the first system. It also consists of four staves and concludes with a double bar line. The lyrics are written below the piano staves.

Lord of life, all praise excel - ling, Thou in glory, un - confined, Deign'st to make, thy humble dwelling, With the poor, of humble n

The first system of the musical score for 'KALMIA' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are written below the vocal staves. The piano part includes figured bass notation at the bottom of the staves.

As thy love, though all creation, Beams, like thy diffusive light, So the scorned, and humble station Rises, in thine equal sig

The second system of the musical score continues the piece. It also consists of four staves with the same vocal and piano parts. The lyrics continue below the vocal staves. The piano part includes figured bass notation at the bottom of the staves.

CERES. 8 & 7. (DOUBLE.)

185

1. O thou Sun, of glorious splendor, Shine with healing, in thy wing; Chase away, these shades of darkness; Holy light, and comfort bring.

3. Take the power, Almighty Saviour, Claim the nations, for thine own; Reign thou, Lord of life and glory, Till each heart, becomes thine own.

2. Let the heralds of salvation Round the world, with joy proclaim, Death and hell, are spoiled and vanquished, Through the great Immanuel's name.

4. Then the earth, o'er spread with glory, Decked with heavenly splendor, bright, Shall be made Jehovah's dwelling As at first, the Lord's delight.

First system of the musical score. It consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the piano staves.

Hark! what mean those holy voices, Sweetly sounding, thro' the skies? Lo! th' angel-ic host re - joi - ces, Heavenly halle - lu-jahs rise

Second system of the musical score. It consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace and represent a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are written below the piano staves.

Hear them tell, the wondrous story, Hear them chant in hymns of joy; Glo-ry in the highest, glory, Glo-ry be to God most high!

Good BASTOW. 8. 7. 8. 7. 7 7.

187

Hark! ten thousand harps, and voi-ces, Sound the note of praise a - bove; Je - sus reigns, and heaven re - joi - ces;

The first system of the musical score for 'BASTOW' consists of four staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom three staves are a piano accompaniment in the same key and time. The lyrics are written below the piano staves. The system concludes with a double bar line.

Je - sus reigns, the God of love; See he sits on yon - der throne: Je - sus rules the world, a - lone.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves with the same key signature and time signature. The lyrics continue below the piano staves. The system concludes with a double bar line.

URSULA. 8 & 7, & 4.

IIAWEIS.

Praise the Lord! ye heavens a - dore him, Praise him, angels, in the height, Sun and moon, rejoice before him.

8 3 3 3 #6/3 6 4 9 8 4 7 6 4

Praise him, all ye stars of light, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise the L

4 6 6 7

NUBIA. 8, 7 & 4.

UNKNOWN.

189

Guide me, O thou great Je - ho - vah, Pilgrim, through this bar - ren land; I am weak, but thou art migh - ty,

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one sharp) and 2/2 time. The bottom three staves are a piano accompaniment in the same key and time, featuring a steady bass line with octaves and chords. The lyrics are written below the piano part.

Hold me, with thy powerful hand: Bread of heav - en, Bread of heav - en, Feed me, till I want no more.

The second system of the musical score also consists of four staves. The top staff continues the melody from the first system. The piano accompaniment continues with the same rhythmic pattern. The lyrics are written below the piano part.

First system of the musical score. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "Sinners, will you scorn the message, Sent in mercy, from above? Every sentence, O, how tender! Every

Second system of the musical score. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is one flat (Bb) and the time signature is 3/4. The lyrics are: "line, is full of love; Lis - ten to it! Eve - ry line, is full of love." The piano part includes dynamic markings such as *p* (piano) and *f* (forte) across the system.

PLANTAIN. 8, 7 &

191

Gent

Gent - ly, Lord, O gent - ly lead us, Through this low-ly vale, of tears, And, O Lord, in mer - cy give us,

Thy rich grace in all our fears. O re - fresh us, O re - fresh us, O re - fresh us with thy grace.

O my soul, what means this sadness? Wherefore art thou thus cast down? Let thy griefs, be turned to glad-ness, Bid thy

The first system of the musical score for 'AURA' consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are written below the piano accompaniment staves.

rest-less fears, be gone, Look to Je-sus, Look to Je-sus, And re-joice, in his dear name.

The second system of the musical score continues the piece. It also consists of four staves with a single melodic line and a piano accompaniment. The key signature and time signature remain the same as the first system. The lyrics continue below the piano accompaniment staves.

FORMOSA. 8, 7 & 4.

193

Lo! he comes with clouds descending, Once for favored sinners slain; Thousand, thousand saints attending, Swell the triumph of his train, Halo - lu - jah! Jesus shall for - ev - er reign.

BAYONNE. 8, 7 & 4.

Day of judgment! day of wonders, Hark! the trumpet's awful sound. Louder than a thousand thunders, Shakes the vast creation round! How the summons, Will the sinner's heart confound.

[25] 6 4 # # 6 Unison. 6 4

SYCAMORE. 6 & 4.

Come, thou Almighty King, Help us thy name to sing, Help us to praise, Father all glori-ous, O'er all vic - to - ri-ous, Come, and reign o-ver us, An-cient of days.

PALLAS. 6 & 4.

Praise ye, Jehovah's name, Praise thro' his courts proclaim, Rise and adore: High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

HELIANTHUS. 6 & 4.

195

Glory to God, on high, Let earth and skies reply; Praise ye his name, His love and grace adore, Who all our sorrows bore, Saints, sing forevermore, Worthy the Lamb.

ENGLAND. 6 & 4.

English National Air.

My native country, thee, Land of the noble free, Thy name I love. I love thy rocks and rills, Thy woods and templed hills, My heart with rapture thrills, Like that above.

VESTA. 6 & 4.

2. May thy rich grace impart, Strength to my fainting heart; My zeal inspire; As thou hath died for me, O may my love to thee Pure, warm, and changeless be a living fire.

1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine, Now hear me while I pray; Take all my guilt away; O let me from this day, Be wholly thine.

4. When ends life's transient dream, When death's cold sullen stream, Shall o'er me roll, Blest Saviour, then in love Fear & distress remove; O bear me safe above a ransom'd soul.

ORCHIS. 7, 6 & 8.

1. Brother, thou art gone to rest; We will not weep, for thee; For thou art now where oft on earth, Thy Spir - it longed to be.

2. Brother, thou art gone to rest; Thine is an early tomb; But Jesus, summoned thee a - way; Thy Sa - viour called thee home.

4. Brother, thou art gone to rest, Thy sins, are all forgiven; And saints in light, have welcomed thee, To share the joys of heaven.

NECTARINE. 6, 6 & 4.

197

pp

pp 1. Low-ly, and sol - emn be, Thy children's cry to thee, Fa - ther, di - vine; A hymn, of suppliant breath, Owing, that life and death, Alike, are thine.

pp 2. O Fa-ther, in that hour, When earth, all helping power, Shall disa-vow, When spear, and shield, and crown, In faintness, are cast down, Sus - tain us thou!

pp 4. While trembling, o'er the grave, We call on thee, to save, Fa-ther di - vine; Hear, hear our suppliant breath, Keep us in life and death, Thine, whol-ly thine.

APRICOT. 6, 6 & 4.

Lowly, and solemn be, Thy children's cry to thee, Father divine. A hymn of suppliant breath, Owing that life and death Alike are thine

1. Roll on, thou mighty ocean: And as thy billows flow, Bear messengers of mercy, To every land be - low.

3. O thou e - ternal Ruler, Who holdest in thine arm, The tempests of the ocean, Protect them from all harm.

2. A - rise ye gales and waft them, Safe to the destined shore, That man may sit in darkness, And death's deep shade no more.

4. O be thy presence with them, Where-ever they may be. Though far from us who love them, O be they still with thee.

The musical score is arranged in two systems. Each system contains four staves: a vocal line and three piano accompaniment staves. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as treble and bass clefs, key signatures, and time signatures. The first system includes lyrics for stanzas 1 and 3, while the second system includes lyrics for stanzas 2 and 4. The piano accompaniment features a variety of note values, rests, and dynamic markings.

LABURNUM. 7 & 6.

199

1. From Greenland's i - cy mountains, From India's coral strand, Where Afric's sunny fountains, Roll down their golden sand.
 2. What though the spicy breezes, Blow soft o'er Ceylon's isle, Though every prospect pleases, And on - ly man is vile.
 3. Shall we, whose souls are lighted, By wisdom from on high, Shall we, to man benight - ed, The lamp of life de - ny?
 4. Waft, waft, ye winds, his sto - ry: And you, ye waters roll, Till like a sea of glo - ry, It spreads from pole to pole.

The first system of the musical score consists of four staves. The top three staves are for the vocal parts, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staves. The piano accompaniment features a steady bass line with some harmonic support in the right hand.

From many an ancient river, From many a palmy plain, They call us to de - liv - er, Their land from error's chain.
 In vain, with lavish kindness, The gifts of God are strewn The heathen, in his blindness, Bows down to wood and stone.
 Salva - tion, O, Salvation The joyful sound proclaim, Till earth's remotest na - tion, Has learnt Messiah's name.
 Till o'er our ransomed na-ture, The Lamb for sinners slain, Re - deemer, King, Cre - a - tor, Returns in bliss to reign.

The second system of the musical score continues the composition. It also consists of four staves (three vocal, one piano). The key signature remains one flat, and the time signature is 4/4. The lyrics continue below the vocal staves. The piano accompaniment maintains its steady bass line and harmonic support.

LINDEN. 7 & 6.

1. Roll on, thou mighty o - cean; And as thy billows flow, Bear messengers of mercy, To eve - ry land be - low.

2. Arise, ye gales and waft them, Safe to the destined shore; That man may sit in darkness, And death's deep shade no more.

4. O be thy presence with them, Wherev - er they may be; Though far from us, who love them, O be they still with thee.

HYACINTH. 8, 3 & 6.

1. Ere I sleep, for eve - ry fa - vor, This day show'd, by my God; I do bless my Sav - iour.

2. Leave me not, but ev - er love me; Let thy peace, be my bliss, Till thou hence re - move me

3. Thou my Rock, my Guard, my Tower, Safe - ly keep, while I sleep, Me, with all thy pow - er.

4. And whene'er in death I slum - ber, Let me rise, with the wise, Counted, in their num - ber.

DIAMOND, 7 & 6. *Chorus*

201

1. Praise the Lord who reigns above, And keeps his courts be - low; Praise him for his boundless love, And all his greatness show.

3. Publish, spread to all a-round, The great Im-man-uel's name; Let the gos-pel trumpet sound, Him, Prince of Peace pro - claim.

5. Him in whom they move and live, Let eve-ry crea-ture sing; Glo-ry to our Sa-viour give, And hom - age to our King.

2. Praise him, for his no-ble deeds, Praise him, for his matchless power; Him from whom, all good proceeds, Let earth and heaven adore.

4. Praise him' eve-ry tuneful string; All the reach, of heav-enly art, All the power, of mu-sic bring, The mu - sic of the heart.

6. Hallowed be his name be-neath, As in heaven, on earth a - dored; Praise the Lord, in every breath, Let all things praise the Lord.

Unison.

To the hills, I lift mine eyes, The ev - er - last - ing hills; Streaming thence, in fresh supplies, My soul the spir - it feels.

Will he not, his help af - ford? Help while yet I ask, is given, God comes down; the God and Lord, That made both earth and heaven.

DARTFORD. 7 & 6.

UNKNOWN.

203

Musical score for the first system of 'Dartford. 7 & 6.' The score is written for four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Treble and Bass). The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are: 'Praise the Lord, who reigns above, And keeps his courts be - low; Praise him, for his boundless love, And all his greatness show.' The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line with some triplets in the left hand.

Musical score for the second system of 'Dartford. 7 & 6.' The score continues from the first system, maintaining the same four-staff format and key signature. The lyrics are: 'Praise him, for his no - ble deeds, Praise him, for his matchless power; Him, from whom, all good proceeds, Let earth and heaven adore.' The musical notation continues with similar patterns for the vocal and piano parts.

Musical score for the first system of "CAUCASUS. 7 & 6." The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Rise, my soul, and stretch thy wings, Thy better portion trace Rise from transi - tory things Towr'ds heaven thy native place." The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. Below the bass staff, there are figured bass notations: 4 4 4 7 4 7 6 4 3 6 4 3 4 7 4 5 6 7.

Musical score for the second system of "CAUCASUS. 7 & 6." The score continues the four-part vocal ensemble and piano accompaniment. The lyrics are: "Sun, and moon, and stars decay, Time shall soon, this earth remove, Rise my soul, and haste a - way To seats, prepared a - bove." The piano accompaniment continues with the same eighth-note pattern in the right hand and a more active bass line in the left hand. Below the bass staff, there are figured bass notations: 6 6 8 7 4 6 4 3 4 7 4 7.

MAGNOLIA. 7 & 5.

UNKNOWN.

205

1. On-ward speed thy conquering flight, An-gel, on - ward speed; Cast a-broad thy ra-diant light, Bid the shades re - cede:

2. On-ward speed thy conquering flight, An-gel, on - ward fly; Long has been the reign of night, Bring the morning nigh.

4. On-ward speed thy conquering flight, An-gel, on - ward speed; Morning bursts, up-on our sight, Tis the time de - creed:

6 6 4 3 2 7 5 3 6 9 8 6 7#

Tread the i - dols, in the dust, Hea-then fanes de - stroy, Speed the gos-pel's ho - ly trust, Speed the gospel's joy.

'Tis to thee, the heathen lift, Their im - plor-ing wail; Bear them, Hea-ven's ho - ly gift, Ere their courage fail.

Je - sus now his kingdom takes, Thrones and em-pires fall, And the joy - ous song a-wakes, "God is all in all."

6 5 3 6 6 2 7

When the vale of death appears, Faint, and cold, this mor - tal clay; Kind forerunner, sooth my fears, Light me, through the darksome way, Light me, through &c.

The first system of the musical score for 'Wicklow' consists of four staves. The top staff is a single melodic line in treble clef, 9/4 time, with a key signature of one sharp (F#). The second and third staves are part of a grand staff (treble and bass clefs) and contain the piano accompaniment. The bottom staff is a single bass line in bass clef. The lyrics are written below the piano part. The music features a mix of eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes) in the piano part.

way, Break the shadows, Break the shadows, Ush - er in, e - ter - nal day.

Sym.

The second system of the musical score continues the piece. It follows the same four-staff format as the first system. The lyrics 'way, Break the shadows, Break the shadows, Ush - er in, e - ter - nal day.' are placed under the piano part. The word 'Sym.' (Symphony) is written above the bottom staff towards the end of the system. The musical notation continues with similar rhythmic patterns and includes more triplet markings.

ARCTURUS. 7 & 4.

207

1. Head of the church, triumphant, We joy - ful - ly adore thee; Till thou appear, thy members here, Shall sing like those in glory.

2. While, in af - fliction's furnace, And pas - sing thro' the fire Thy love we praise, that knows our days, And ever brings us nigher.

We lift our hearts, and voi-ces, In blest an - tic - i - pa-tion, And cry a - loud, and give to God, The praise of our sal-va-tion.

We lift our hands, ex-ult-ing, In thine Al - migh - ty fa-vor; The love di - vine, that made us thine, Shall keep us thine, forev-er.

4 5 7 5 6 #6 4 4 6 4 4 5 6

GYROMIA. 5 & 8.

Belold, how the Lord, Has girt on his sword, From conquest, to conquest proceeds; How happy are they, Who live in this day, And wit - ness his wonderful doeda.

6 6 7 8 3 6 8 4 7 # 3 5 6 6 7 5

SPRING. 8s.

T. CLARK.

The winter is over, and gone, The thrush, whistles sweet on the spray; The turtle breathes forth her soft moan, The lark mounts, and warbles away.

4 3 4 7 4 3 # 6 # 4 6 4 7 5 # 3 6 4 3 4 3 6 6 4 7 4 7

AZALEA. 8s.

209

My gracious Redeemer, I love, His praises, aloud I'll proclaim, And join with the armies, above, To shout, his adorable name.

The musical score for 'AZALEA. 8s.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'My gracious Redeemer, I love, His praises, aloud I'll proclaim, And join with the armies, above, To shout, his adorable name.' The piano part includes fingerings and pedaling markings.

GERANIUM. 8s.

BRAHAM.

Thou Shepherd of Israel, and mine, The joy and desire, of my heart, For closer communion, I pine, I long to re - side, where thou art.

The musical score for 'GERANIUM. 8s.' is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: 'Thou Shepherd of Israel, and mine, The joy and desire, of my heart, For closer communion, I pine, I long to re - side, where thou art.' The piano part includes fingerings and pedaling markings.

1 I long to behold him arrayed, With glory and light from a-bove, The King in his beauty dis-played, His beauty of ho-li-est love.

2. With him I on Zion shall stand, For Jesus hath spoken the word, The breadth of Im-manu-el's land, Sur-vey by the light of my Lord.

The first system of the musical score consists of two systems of music. Each system has four staves: a vocal staff (treble clef) and three piano accompaniment staves (treble, middle, and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/8. The lyrics are written below the vocal staff. The first system of music is for the first verse, and the second system is for the second verse. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

I languish and sigh to be there, Where Jesus has fix'd his a-bode; O when shall we meet in the air, And fly to the mountain of God.

But when on thy bo-som re-clined, Thy face I am strengthened to see, My fulness of rapture I find, My heaven of heavens in thee.

The second system of the musical score continues the composition. It also consists of two systems of music, each with four staves (vocal and three piano accompaniment). The key signature and time signature remain the same. The lyrics continue from the previous system. The musical notation follows the same pattern as the first system, with a vocal line and piano accompaniment. The piano accompaniment includes various rhythmic figures and some triplet markings.

PYROLA. 8 & 4.

211

1. Create, O God, my powers anew, Make my whole heart sincere and true; O cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.

2. Restore thy favor, bliss divine, Those heavenly joys, that once were mine! Let thy good Spirit, kind and free, Uphold, and guide, my steps to thee, Thou God of love.

CYPRESS. 8 & 4.

1. There is a calm for those who weep, A rest for wea-ry pil-grims found; They soft-ly lie, and sweetly sleep, Low in the ground.

2. The storm that sweeps the win-try sky, No more dis-turbs, their deep re- pose, Than summer eve-ning's la-test sigh, That shuts the rose.

3. Then traveller, in the vale of tears, To realms of ev-er-last-ing light, Thro' time's dark wilder-ness of years, Pur-sue thy flight.

4. Thy soul, re-newed by grace di-vine, In God's own im-age, freed from clay, In heaven's eternal sphere, shall shine, A star of day.

212

HARP. 8 & 4.

Cre - ate, O God, my pow'rs anew, Make my whole heart, sincere and true; Oh cast me not in wrath away, Nor let thy soul-enlivening ray, Still cease to shine.

LYRE. 6s.

Once more be - fore we part, Oh bless the Saviour's name; Let eve - ry tongue, and heart, A - dore and praise the same.

MULBERRY. 6s. (DOUBLE.)

213

1. Flung to the heedless winds, Or on the wa - ters cast. Their ashes shall be watched, And gathered, at the last:

2. Je - sus hath now received, Their latest liv - ing breath; Yet vain is Satan's boast, Of victory, in their death:

And from that scattered dust, around us and abroad, Shall spring a plenteous seed, Of wit - nesses for God.

Still, still, though dead, they speak, And, triumph-tongue proclaim, To many a wakeing land, The one a - vail - - ing name.

1. Once more before we part, Bless the Re-deemer's name; Let eve-ry tongue and heart, A - dore and praise the same.

2. Lord in thy name we come: Thy blessing still im - part; We met in Je-sus' name, In Je - sus' name we part.

BETHLEHEM. 8, 6 & 5.

DR. MADAN.

Lift up your heads, in joyful hope, Salute the happy morn, Salute the happy morn, Each heavenly power, Proclaims the glad hour, Lo Jesus, the Saviour is born, Lo Jesus the Saviour is born.

PEARL. 6 & 5.

ARRANGED FROM MOZART.

215

Solo.

1. Through thy pro - tecting care, Kept, till the dawning; Taught to draw near in prayer, Heed we the warning:

Solo.

2. God of our sleeping hours, Watch o'er us waking; All our imper - fect powers, In thine hands taking.

Solo.

O thou great De - i - ty, Glad - ly our souls would be Ev - er - more, praising thee, God of the morning.

Tutti.

In us, thy work ful - fil, Be with thy children still; Those who o - bey thy will, Nev - er for - sak - ing.

Tutti.

7 7 4 3 6 7 5 6 4 4 7 3

VIRGILIA. 6 & 10.

The first system of the musical score consists of four staves. The top staff is a single melodic line in treble clef. The bottom three staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are written below the piano staves.

No war nor battle's sound Was heard the earth a - round, No hostile chiefs, to furious combat ran,

Below the piano staves, there are several numbers: 4, 3, 8, 6, 6, 6, 4, 7.

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature and time signature remain the same. The lyrics continue below the piano staves.

But peaceful, was the night, In which the Prince of light, His reign of peace, upon the earth be - gan.

Below the piano staves, there are several numbers: 6, 4, 3, 7, 7, 6, 4, 5, 7.

LARCH. 6, 8 & 4.

217

1. Proclaim the lof - ty praise, Of him who once was slain, But now is risen, through endless days, To live and reign;

3. All hon-or, power and praise, To Je - sus' name be - long: With hosts se - raphic, glad we raise The sa - cred song.

4. He lives to bless and save, The souls re-deemed by grace And res-cue from the drea-ry grave, His cho-sen race.

He lives and reigns on high, Who bought us, with his blood, En-throned a - bove the far-theft sky, Our Sa - viour God.

Wor - thy the Lamb they cry, That on the cross was slain: But now as - cended up on high, He lives to reign.

And soon we hope a - bove, A loud-er strain to sing, With all our powers, to praise and love Our Sa - viour King.

1. Rise, crowned with light, imperial Salem, rise, Exalt thy towering head, and lift thine eyes; See heaven, its sparkling portals, wide display, And break upon thee, in a flood of day.

2. See barbarous nations, at thy gate attend, Walk in thy light, and in thy temples bend; See thy bright altars, thronged with prostrate kings, While every land, its joyous tribute brings.

3. The seas shall waste, the skies to smoke decay, Rocks fall to dust, the mountains melt away; But fixed his word, his saving power remains; Thy realm shall last, thy own Messiah reigns.

HUDSONIA. 10s.

1. Hail, happy day! thou day of holy rest! What heavenly peace, and transport, fill my breast, When Christ, the God of grace, in love descends, And kindly holds communion, with his friends.

2. Let earth, and all its vanities, be gone, Move from my sight, and leave my soul alone; Its flat - ter - ing, fading glo - ries, I despise, And to im - mortal beauties, turn my eyes.

3. Fain would I mount, and penetrate the skies, And on my Saviour's glories fix my eyes; O meet my ri - sing soul, thou God of love, And waft it, to the bliss - ful realms a - bove.

ARRANGED.

219

IRIS. 8. 6. 8. 4.

1. Our blest Redeemer, ere he breathed, His tender, last fare - well, A Guide, a Comforter bequeathed, With us, to dwell.

3. He came, sweet influence to impart, A gracious, willing guest; While he can find one humble heart, Within to rest.

6. Spirit of pu - ri - ty, and grace, Our weakness, pitying, see; O make our hearts, thy dwelling place, And worthier thee.

The day is far spent, the evening is nigh, When we must lay down the body and die! Great God, we sur-ren - der our

dust, to thy care, But oh, for the summons, our spir - its pre - pare, our spir - its pre - pare, our spir - its pre - pare.

MEZEREON. 5 & 6, or 10 & 11.

221

O worship the King, all glorious above, And gratefully sing, his wonderful love, Our Shield and Defender, the ancient of days, Pavilioned in splendor, And girded with praise.

GLENMARY. 5 & 6, or 10 & 11.

1. Ye servants of God, your Master proclaim, And publish abroad, his wonderful name, The name all victorious, of Jesus extol; His kingdom is glorious, and rules over all

2. God ruleth on high, Almighty to save; And still he is nigh, his presence we have, The great congregation, his triumph shall sing, Ascribing salvation, to Je-sus our King.

4. Then let us adore, and give him his right, All glory and power, and wisdom and might; All honor and blessing, with angels above; And thanks never ceasing, and infinite love.

222

WALSALL. 5 & 6, or 10 & 11.

UNKNOWN.

Ye servants of God, Your master proclaim, And publish abroad, His won - derful name: The name all victorious, of Jesus ex - tol:

6 # 4 b8 6#6 6 # 6 7 2 3

This system contains the first two staves of the musical score. The first staff is a single melodic line in G major (one sharp) and 2/2 time. The second staff is a piano accompaniment in G major and 2/2 time. The lyrics are written below the piano staff. Below the piano staff, there are numerical figures: 6 # 4 b8 6#6 6 # 6 7 2 3.

His kingdom is glorious, And rules o - ver all, His kingdom is glorious; And rules o - ver all.

6 # # 6 # 6 6 # 6 7

This system contains the next two staves of the musical score. The first staff continues the melody from the first system. The second staff continues the piano accompaniment. The lyrics are written below the piano staff. Below the piano staff, there are numerical figures: 6 # # 6 # 6 6 # 6 7.

LYONS. 10 & 11, or 5 & 6.

HAYDN.

223

O praise ye the Lord, prepare a new song, And let all his saints in full concert join, With voices united the anthem prolong, And show forth his praises in music divine.

CARDINAL. 11 & 10.

1. Come ye disconsolate, where'er you languish; Come to the mercy seat, fervently kneel: Here bring your wounded hearts, here tell your anguish, Earth has no sorrow, that heaven cannot heal

2. Joy of the desolate, light of the straying, Hope of the penitent, fadeless and pure, Here speaks the comforter, tenderly saying, Earth has no sorrow that heaven cannot cure.

3. Here see the bread of life: see waters flowing, Forth from the throne of God, pure from above: Come to the feast of love, come ever knowing, Earth has no sorrow, but heaven can remove.

The God of glo - ry sends his sum - mons forth, Calls the south na - tions, and a - wakes the north;

This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in treble and bass clefs, 3/4 time, with figured bass notation below it.

From east to west, the sove-reign or - ders spread, Through dis - tant worlds, and re-gions of the dead;

This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with lyrics. The bottom staff is a piano accompaniment in treble and bass clefs, 3/4 time, with figured bass notation below it.

~ 4 92 Union.

JASPER. (CONCLUDED.)

225

The trum - pet sounds, Hell trem - bles, heaven re - joic - es. Lift up your

This system contains the first four staves of the musical score. The first two staves are for the vocal melody, and the next two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The music concludes with a double bar line and repeat dots.

heads, ye saints with cheer - ful voi - ces, Lift up your heads ye saints, with cheer - ful voi - ces.

This system contains the next four staves of the musical score. It continues the vocal melody and piano accompaniment from the first system. The music concludes with a double bar line and repeat dots.

1. Brightest and best of the sons of the morn - ing, Dawn on our darkness, and lend us thine aid:

2. Cold on his cradle, the dew - drops are shin - ing, Low lies his head, with the beasts of the stall:

3. Say shall we yield him, in cost - ly de - vo - tion, Odours of E - dom, and offerings, divine,

4. Vainly we offer each am - ple ob - la - tion, Vainly with gold, would his fa - vor - secure.

Star of the east, the ho - ri - zon, a - dorn - ing, Guide, where our in - fant Re - deem - er, is laid.

An - gels a - dore him, in slumber re - clin - ing, Ma - ker, and mon - arch, and Sa - viour of all.
Gems of the mountain, and pearls of the o - cean, Myrrh from the for - est and gold from the mine?

Rich - er by far, is the heart's ad - o - ra - tion, Dear - er to God, are the prayers of the poor.

ST. DENIS. 11s.

IRISH MELODY.

227

First system of the musical score. It consists of four staves: a vocal line and three piano accompaniment staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Come saints, and a - dore him, Come bow at his feet, O give him the glo-ry, The praise that is meet." The piano accompaniment features a variety of chords, including triads and dyads, with some figured bass notation (e.g., 7⁶, 3, 6 6, 6 7, 6 4, 7 6, 3, 6 8, 5 7, 7) written below the bottom staff.

Second system of the musical score, continuing from the first. It also consists of four staves: a vocal line and three piano accompaniment staves. The key signature remains B-flat major (two flats) and the time signature is 3/4. The lyrics are: "Let joy - ful ho - san-nas un - ceas - ing a - rise, And join the full cho-rus, that glad - dens the skies." The piano accompaniment continues with similar harmonic textures, with figured bass notation (e.g., 4, 3, 4 7, 4 7, 6 6, 4 6, 3, 6, 5 b 7, 7) written below the bottom staff.

The Lord is our shepherd, our guardian, and guide, Whatev - er we want, he will kind - ly pro - vide;

This system contains the first four measures of the piece. It features a vocal line in treble clef with a key signature of one flat and a 2/2 time signature. The piano accompaniment is written in grand staff (treble and bass clefs). The lyrics are written below the piano part. Fingering numbers (5, 3, 2, 3, 2, 3, 4, 7) are placed below the bass staff.

To sheep of his pas - ture, his mer - cies a - bound, His care and pro - tec - tion, his flock will surround.

This system contains the next four measures of the piece. It continues the vocal and piano parts from the first system. Fingering numbers (7, 2, 3, 4, 6, 5, 2, 3, 3, 2, 7, 6, 2, 4, 3) are placed below the bass staff.

PEONY. 5s & 12s.

229

1. Come, let us a-new, Our journey pursue, Roll round with the year, And nev - er stand still, till the Mas - ter ap - pear.

2. Our life is a dream; Our time, as a stream, Glides swiftly a - way, And the fu - gi - tive mo - ment, re - fu - ses to stay;

2. O that each in the day, Of his coming, may say, I have fought my way thro', I have fin - ished the work, thou did'st give me to do.

His a - dor - a - ble will, Let us gladly ful - fill, And our tal - ents im - prove, By the pa - tience of hope, And the la - bor of love.

The ar - row is flown, the moment is gone; The mil - len - ni - al year, Rushes on to our view, And e - ter - ni - ty's near.

O that each from his Lord, may receive the glad word, Well and faith - fully done, Enter in - to my joy, And sit down, on my throne.

RHODORA. 12, 11 & 8.

The Prince of salvation, in triumph is riding, And glory attends him, along his bright way; The tidings of grace, on the breezes are gliding, And nations are owning, his away.

SEYMOUR. 9 & 8.

SUBJECT PARTLY FROM SPOHR.

1. Bread of the world, in mer-cy bro-ken, Wine of the soul, in mer-cy shed! By whom the words of life were spoken, And in whose death, our sins are de-

1. Thou art gone to the grave, but we will not deplore thee; Though sorrows, and dark-ness, en - com-pass the tomb,

2. Thou art gone to the grave, we no lon-ger deplore thee, Nor tread the rough path of the world, by thy side:

3. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ran - som, thy guardian, and guide;

Unison.

3 6 7 7 9 5 9 7 6 9 8 7

The Saviour has passed through its portals be-fore thee And the lamp of his love, is thy guide through the gloom.

But the wide arms of mer - cy, are spread to en - fold thee, And sin - ners may hope, since the Saviour hath died.

He gave thee, and took thee, and soon will re-store thee, Where death hath no sting, since the Saviour hath died.

6 9 9 2 3 2 5 4 6 4 8 6 9 7 5

The voice of free grace cries, escape to the mountain, For Adam's lost race, Christ hath opened a fountain; For sin and uncleanness, and every transgression,

This system contains the first system of the musical score. It features a grand staff with four staves: two treble staves and two bass staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a style typical of 19th-century hymnals. Below the bass staff, there are numerical figures: 4 8, 6, 6, 6, 4 6, 5, 6, 4, 4 8, 8, 8, 6, 6 7, 4 8.

His blood flows so freely, in streams of salvation. Hal - le - lujah, to the Lamb, who has brought us a pardon, We'll praise him again, when we pass over Jordan.

This system contains the second system of the musical score. It also features a grand staff with four staves: two treble staves and two bass staves. The key signature is one flat (B-flat), and the time signature is 3/4. The music continues from the first system. Above the first treble staff, the words "First Tenor." and "Second Tenor." are written. Below the bass staff, there are numerical figures: 4, 6, 4 6, 6 6, 4 8, 4 8, 4, 6, b7, 5 8, b7, 4 8, 3 6, 5 8, 4 7, 4 8.

MORNA. 8 & 6.

233

There is an hour of peaceful rest, To mourning wanderers given; There is a joy for souls distressed, A balm for every wounded breast, 'Tis found a - lone in heaven.

4 3 6 6 4 3 2 3 2 1 2 3 4 5 4 3 6 6 4 7 6 5 7

LEON. 8, 7 & 4.

See from Zi-on's sa-cred mountain, Streams of liv-ing wa - ter flow; They are blessed, Who its sovereign vir-tue know.

God has opened there a fountain, That sup-plies the plains be - low.

[30] 4 4 3 4 3 6 6 7 4 3 6 8 8 4 7

When thy har-vest, yields thee pleasure, Thou the gol-den sheaf shalt bind; To the poor, be - longs the trea - sure

Of the scattered ears be - hind; This thy God, ordains to bless The wi - dow and the fa - ther - less.

The musical score is written for piano and voice. It consists of two systems of music. Each system has four staves: a vocal staff (treble clef) and three piano accompaniment staves (treble, middle, and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first two lines of the song, and the second system contains the next two lines. The lyrics are written below the vocal staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, with some chords marked with numbers like 5, 6, 7, and 8.

SEPHORA. 11 & 8.

235

In ho - ly songs, rejoice aloud before him,
The Lord is great! ye hosts of heaven adore him, And ye who tread, this earthly ball; In holy songs, rejoice aloud before him, And shout his praise, who made you all, who made you all.
In ho - ly songs, rejoice aloud before him,

Unison. — b7 65 6 4 6 7

SANTA FE. 11 & 8.

1. Be joy-ful in God, all ye lands of the earth; O serve him, with glad-ness and fear. Ex-ult in his presence, with music and mirth, With love and de-vo - tion, draw near.
2. The Lord he is good, and Je - ho - vah a - lone, Cre - a - tor, and Ru - ler o'er all; And we are his peo-ple, his sceptre we own, His sheep, and we fol - low his call.
3. O, en-ter his gates with thankgiving and song; Your vows, in his tem - ple proclaim; His praise with melodious accordance, prolong, And bless his a - dor - a - ble name.

Unison. — 5 6 b7 6 6 4 6 7

236

WALSINGHAM. C. M

HEATHCOTE.

O God we praise thee, and confess, That thou the on - ly Lord, And everlasting Father art, By all on earth a - dored.

7 2 9 6 2 4 6 2 3 7 2 9 6 2 4 6 3

HARLEY. L. M.

DR. CROTCH.

Let one loud song of praise, a - rise, To God whose goodness, ceaseless flows; Who dwells enthroned beyond the skies, And life and breath, on all besto

6 3 7 6 4 5 3 7 4 6 6 3 7

ANTHEMS, SENTENCES, HYMNS, &c.

SENTENCE. "Let the words of my mouth."

Let the words of my mouth, and the meditations of my heart. be al-ways ac -

Sym.

Sym.

Sym.

Figured bass: 4 3 3 3 3 6 6 7 5 5 6 3

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "ceptable, in thy sight, O Lord. O Lord, my strength, and my Redeemer, O Lord my". The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics: "Unison. - - - - -". Dynamics include *f* (forte) and *p* (piano). There are also markings for "Sym." (Symphony) and "Unison.".

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics: "Strength and my Redem - er, O Lord, my strength, my strength, and my Redeem - er, A - - - - men." The second and third staves are piano accompaniment. The bottom staff is a bass line with lyrics: "Trio. - - - - -". Dynamics include *mf* (mezzo-forte). There are also markings for "Trio." and "Unison.".

SENTENCE. "My voice shalt thou hear in the morning."

239

Allegro Moderato.

My voice shalt thou hear, in the morning, O Lord, In the morning, will I di - rect my prayer, unto thee,

SOLO. *Tutti.* *p* A - men, *f* Amen.

And will look up. In the morning, will I di - rect my prayer, unto thee, unto thee, and will look up, Amen Amen, Amen.

SOLO. *Tutti.* *p* A - men, *f* Amen.

Thirds. 4 5 6 5 3 - 7 5 6 7 6 4 7 4

HYMN. "Before Jehovah's awful throne."

Before Jehovah's awful throne, Ye nations bow, with sacred joy, Know that the Lord, is God alone, He can create, and he destroy,

His sovereign power, without our aid, Made us of clay and formed us men, And when like wandering sheep we strayed, He brought us, to his fold again.

p *mf* *p* *mf*

"Before Jehovah's awful throne." (CONTINUED.)

241.

SOLO. SOLO.

We are his people, we his care, Our souls and all our mortal frame, What lasting honors, shall we rear, Almigh - ty Ma - ker to thy name

SOLO.

SOLO.

Tutti. Allegro.

We'll crowd thy gates with thank - ful songs, High as the heavens, our voi - ces raise, And earth, with her ten

"Before Jehovah's awful throne." (CONCLUDED.)

thousand tongues, Shall fill thy courts with sounding praise. Wide, as the world, is thy command, Vast as e - ter - ni - ty, thy love.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The music features a variety of note values, including eighth and sixteenth notes, and rests. The lyrics are written below the vocal staves.

Firm as a rock, thy truth shall stand, When roll - ing years, when roll - ing years, when roll - ing years shall cease to move.

The second system of the musical score also consists of four staves. The key signature remains one flat (B-flat), and the time signature is 2/4. The music includes dynamic markings such as *f* (forte), *p* (piano), *Cres.* (crescendo), and *Dim.* (diminuendo). The lyrics are written below the vocal staves.

SENTENCE. "From the rising of the Sun."

243

From the rising of the sun, ev'n unto the going down of the same, My name shall be great a - mong the Gentiles; And in eve-ry place,

The first system of the musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The lyrics are printed below the vocal staves.

incense shall be offered un - to my name and a pure offering: For my name shall be great a - mong the heathen, Saith the Lord of Hosts.

The second system continues the musical score. It includes dynamic markings: *p* (piano) for the first vocal entry, *ff* (fortissimo) for the piano accompaniment, and *m* (mezzo-forte) for the second vocal entry. The piano part continues with the same accompaniment pattern. The lyrics are printed below the vocal staves.

BENEDICTION.

The musical score is written for piano and voice. It consists of two systems of music. The first system has four staves: two for the piano (treble and bass clef) and two for the voice (treble and bass clef). The piano part features a melody in the right hand and a bass line in the left hand, with various chords and intervals indicated by numbers below the staff. The vocal part has lyrics written below the notes. The second system also has four staves, continuing the piano and vocal parts. The piano part continues with similar melodic and harmonic patterns. The vocal part includes the words 'A - men, A - men, A - men' repeated several times. The score is marked with dynamic indications such as *mf*, *Cres.*, *f*, *m*, and *p*.

mf *Cres.* *mf* *m* Be with us

The grace of our Lord, Jesus Christ, and the love of God, And the fellowship of the Ho - ly Ghost, Be with us all Be

mf *Cres.* *mf* *m* Be with us

all Be with us all, Be with us all, *f* *m* *p*

with us all Be with us all, ever-more, ever-more, A - men, A - men, A - men A - men.

all Be with us all Be with us all, ever-more, ever - more *f* *m* *p* A - men, A - - men A - men.

SABBATH HYMN. "Again the day returns."

245

Allegro Moderato.

1. Again the day returns of holy rest, Which when he made the world, Jehovah blest, When like his own, he bade our labors cease, And all be pi - e - ty and all be peace.

2. Let us devote this consecrated day, To learn his will and all we learn o - bey; So shall he hear, when fervently we raise, Our sup - plications and our songs of praise.

6 6 # 6 7 7 3 4 = 3 7 6 7

p

Father of heaven, in whom our hopes confide, Whose power defends us, and whose precepts guide, In life our guardian, In death our

p

6 # Unison. 3 6 6 6

'Again the day returns.' (CONCLUDED.)

musical score for 'Again the day returns.' (CONCLUDED.)

The score is written for four staves (two vocal parts and two piano accompaniment parts) in B-flat major (two flats) and 4/4 time. The tempo is marked 'Pia Allegro' and the dynamics range from mezzo-forte (m) to piano (p).

First System:

- Vocal 1: *m* Glo - ry su - preme -
- Vocal 2: friend, In life our guardian and in death our friend, Glo - ry supreme — — Glo - ry su -
- Piano 1: *m* Glo - ry su - preme -
- Piano 2: *m* Glo - ry su - preme -

Second System:

- Vocal 1: Till time shall end, till time
- Vocal 2: - preme be thine till time shall end, shall end.
- Piano 1: Till time shall end, Till time
- Piano 2: Till time shall end, till time

The score concludes with a final cadence on the piano accompaniment staves.

HYMN. Christ our Refuge. (RHOADES.)

ARRANGED.

247

1. Je - sus, refuge of my soul, Let me to thy bo - som fly While the raging

2. Oth - er refuge, have I none, Hangs my helpless soul on thee; Leave, ah! leave me,

bil - lows roll, While the tempest, still is nigh: Hide me, O my Saviour, hide,

not a - lone Still sup - port and com - fort me, All my trust on thee is stayed,

The musical score is written for voice and piano. It consists of two systems of music. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The vocal part is written in a single melodic line with lyrics underneath. The piano accompaniment is written in four staves (treble and bass clef for both hands). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like accents (>). The lyrics are printed in a serif font, with hyphens used for syllables that span across measures.

"Christ our Refuge." (CONCLUDED.)

Till the storm of life is past. Safe in - to the haven, guide; O re - ceive my soul at last.

All my help from thee I bring; Cover my defenceless head, Cover my de - fenceless head With the sha - dow of thy wing.

Safe into the haven guide.

2 3 7 8 2 3 2 3 2 3 7 8 7 9 8 3 6 2 7

SENTENCE. "I acknowledge my transgressions."

I acknowledge my transgressions, And my sin is ever be - fore me, Hide thy face from my sins and blot out all mine iniq - ui - ties.

Unknown. - - - 3 7 4 6 6 6 4 6 4 8 7

SENTENCE. "The Lord is in his holy temple."

249

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked *p* (piano) and *mf* (mezzo-forte). The piano part consists of two staves. The vocal part enters with the lyrics "The Lord is in his ho - ly tem - ple Let all the earth keep si-lence be - fore him," marked *mf*. The piano accompaniment includes figured bass notation: 1 1 2, 2, 7, 2, 5, #, 6, # 3, 4 3, 2, 7 6. The score continues with a vocal solo marked *f* (forte) and *pp* (pianissimo) for "be - fore him." This is followed by a piano solo marked *f* and *pp* for "be - fore him." The final section is a unison vocal part marked *f* and *pp* for "Let all the earth keep si - lence be - fore him Let all the earth keep silence, keep si-lence be-fore him." The piano accompaniment includes figured bass notation: 6, 8, 7 6, 2, 3, 2, 8. The score ends with a [32] marking and a Unison. instruction.

p *mf* *mf* *f* *pp* *f* *pp* *Unison.*

The Lord is in his ho - ly tem - ple Let all the earth keep si-lence be - fore him,

Let all the earth keep si - lence be - fore him Let all the earth keep silence, keep si-lence be-fore him.

[32]

SENTENCE. "Repent ye."

Re - pent ye! Re - pent ye! for the kingdom of heaven is at hand, for the king - dom of heaven is at hand, Re -

pent ye! Re - pent ye! Re - pent ye! for the kingdom of heaven is at hand, Re - pent ye! Re - pent ye!

Unison. —

Unison. —

ELEGY. "Forgive, blest shade."

DR. CALLCOTT.

251

Forgive, blest shade, the tribu-tary tear, That mourns thy exile, from a world like this; Forgive the wish, that would have kept thee here, And

The first system of the musical score is in 2/4 time, key of D major. It features a vocal line and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line with figured bass notation. The lyrics are written below the vocal line.

stayed thy transit to the realms of bliss. No more confined, to grovelling scenes of night; No more a tenant, pent in mor-tal clay.

The second system continues the musical score. It maintains the same key and time signature. The piano accompaniment continues with the right-hand melody and the left-hand bass line with figured bass notation. The lyrics are written below the vocal line.

Now should we rather, hail thy glorious flight, And speed thy passage, to the world of day, And speed thy passage, to the world of day.

And speed thy passage thy pas-sage to the world of day.

4 3 4 6 4 5 8 14 54 6 6 4 5 7 6 6 9 7

ANTHEM. "Blessing, honor, power and glory."

Allegro assai.

Blessing, honor, power and glory, be to God and to the Lamb, Blessing, honor, power and glory, be to God, and to the Lamb.

Bles - sing, hon - or,

Organ.

83 7 83 7

"Blessing, honor." (CONTINUED.)

253

be to God and to the Lamb, Blessing, honor, pow'r and glory be to God and to the Lamb, And hon - or and glo - ry,
 bles-sing, hon or, pow'r and glo-ry bles - - sing hon - - or pow'r and glo - ry
 power and glo-ry
 Voice. Blessing, honor power and glory, be to God and to the Lamb And hon - or And glo - ry
 bles - sing, hon - or pow'r and glo - ry blessing, hon - or, pow'r and glo - ry, be to God and to the Lamb, bles-sing, hon - or,
 pow'r and glo - ry
 blessing, hon - or, pow'r and glo - ry, bles-sing, hon - or, pow'r and glo - ry,
 blessing, honor, pow'r and glo - ry
 blessing, honor, pow'r and glory, be to God and to the Lamb bles - sing, hon - - - or pow'r and glo - ry bles-

"Blessing, honor." (CONCLUDED.)

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in 4/4 time and features a key signature of one sharp (F#). The lyrics are distributed across the staves, with some parts having multiple lines of lyrics. The score includes various musical notations such as notes, rests, and bar lines. Fingerings are indicated by numbers 1-5 below the notes. The piece concludes with a final cadence.

Lyrics:

pow'r and glo-ry, honor, pow'r and glory, be to God and to the Lamb, for-ever, for-ever, the Lamb for-
 pow'r and glo-ry, blessing, honor, be to God and to the Lamb, be to God and to the Lamb, for-
 - - ing, hon - or, pow'r and glory, be to God and to the Lamb, be to God, and to the Lamb, for-
 ev-er, for - ev - er-more, ev-er-more, Amen, A - men, Amen, Amen, A - men.
 ev-er, for - ev - er, for - ev - ermore, Amen, A - men, Amen, Amen, A - men, A - men, A - men.
 ev-er, for - ev - er, ev-er, ever, ev-ermore, Amen, A - men, Amen, A - - - men.
 A - - men, A - - - men.

CHRISTMAS EVE.

G. A. HASSE.

255

Solo. **Tutti.**

While shepherds watch'd their flocks by night, All seated on the ground; The angel of the Lord came down, And glory shone around.

Solo. **Tutti.**

Organ. **Unison.**

Solo. **Tutti.**

Fear not, said he, for mighty dread, Had seized their troubled mind, Fear not, said he, for mighty dread, Had seized their

Solo. **Tutti.**

Organ.

CHRISTMAS EVE. (CONCLUDED.)

Solo. Tutti.

trou - bled mind, their trou - bled mind, Glad ti - dings of great joy, I bring, To you, and all man-kind.

Solo. Tutti.

98 42 6 4 3 6 23 7

QUARTETTE. "O love, all love excelling." M. HAYDN.

O love, all love ex - cel - ling, From heaven, to earth come down, Come fix in us thy dwel-ling, Of

6 6 2 7 4 6 3 8 23 6 4 6 7 6 #6 #7 8 4

QUARTETTE. (CONCLUDED.)

257

all thy gifts, the crown. Lord, thou art all com - pas - sion, Un - bounded love, thou art, O grant us thy sal -

va - tion, Speak peace to eve - ry heart - - - - - Speak peace to eve - ry heart.

O grant us, thy sal - va - tion

Cres. *Dim.* *p*

[33]

ANTHEM. "Sing, O heavens."

Allegro vivace.

Sing O heavens, and be joy-ful, O earth, Break forth in-to singing, break forth in-to singing, break forth into sing-ing, O mountains

in - to singing in - to sing-ing

Break forth . . . Break forth . . . break forth in - to sing-ing O . moun - - tains.

in - to sing-ing in - to sing-ing

"Sing, O heavens." (CONTINUED.)

259

for the Lord hath comforted, hath comfort-ed his peo - ple, He will have mercy, have mer - cy, mercy on his af - flict - ed.

This system consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, representing a piano accompaniment. The bottom staff includes figured bass notation: 6 7, 6 9, 5 9, 6, 6 6, 6 7.

Sing O heavens, and be joy - ful O earth,

2d Tenor.

2d Treble.

Sing O heavens, and be joy - ful O earth.

Sing, O heavens, and be joy - ful O earth,

Thirds.

This system consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, representing a piano accompaniment. The bottom staff includes figured bass notation: 6 6, 7 6, 6 7.

"Sing, O Heavens." (CONTINUED.)

be joy - ful, be joy - ful, be joy - ful, be joy-ful,
 be joy - ful, O earth, Sing O ye heavens, be joy-ful be joy-ful be joy-ful joy - ful be joy-ful, be
 be joy - ful, be joy - ful, be joy - ful be joy - ful be
 be joy - ful be joy-ful be joy-ful be joy-ful

Unison.

5 5 7 2 5 5 3 7 2 7 4 4

mp *f* peo-ple, he will have mer - cy mer-cy
 joy - ful, be joy - ful, O earth, The Lord hath com-fort-ed hath com - fort-ed his peo - ple, He mer-cy
 He will have mercy, have mercy have

mp *f*

2 6 2 7 4 5 2 6 7 5 6 6

"Sing, O Heavens." (CONCLUDED.)

261

He will have mer-cy, have mer - cy on his af - flict - ed A - men, A - - men.

mer - - - cy

♭ 2 7 2 7 8 2 7

This musical score is for a four-part setting of the hymn "Sing, O Heavens." It is marked as concluded. The score is written for four voices (Soprano, Alto, Tenor, and Bass) and includes a piano accompaniment. The lyrics are: "He will have mer-cy, have mer - cy on his af - flict - ed A - men, A - - men." The piano part features a bass line with the following notes: ♭, 2, 7, 2, 7, 8, 2, 7.

ANTHEM. "My God look upon me."

REYNOLDS.

My God, my God look up - on me, look up - on me, why hast thou for - sa - ken me why hast thou for -

6 6 6 0 3 6 6 2 3 6 8 6

This musical score is for an anthem titled "My God look upon me." by Reynolds. It is written for four voices (Soprano, Alto, Tenor, and Bass) and includes a piano accompaniment. The lyrics are: "My God, my God look up - on me, look up - on me, why hast thou for - sa - ken me why hast thou for -". The piano part features a bass line with the following notes: 6, 6, 6, 0, 3, 6, 6, 2, 3, 6, 8, 6.

"My God, look upon me." (CONTINUED.)

And from the words of my complaint, the words of

sa-ken me, And art so far from my health, and from the words of my com - plaint the words of

and from the words of my . . . complaint, the words of

And from the words of my com - plaint, And from the words

4 3 7 6 6 5 6 5 8 4 7 7 8 4 6 6

And from the words of my complaint, the words of my com - plaint.

my com-plaint, and from the words of my com - plaint, the words of my com - plaint.

And from the words of my . . . complaint, the words of my com - plaint.

And from the words of my com - plaint, And from the words of my com - plaint.

7 6 6 6 8 4 7 7 8 4 6 6 4 7

"My God, look upon me." (CONTINUED.)

263

SOLO. 1st. Treble. **SOLO. 2nd. Treble.**

O, my God, I cry in the daytime, but thou hearest not
 O, my God, I cry in the day-time, but thou hearest

Organ.

not, but thou hearest not but thou hearest not, And in the night season al-so I take no rest, no rest, I

And in the night season al-so I take no rest, I take no rest,

take no rest also I take, I take no rest, I take no rest, I take no rest, al-so I take, I take no rest.

"My God, look upon me." (CONCLUDED.)

Chorus.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The score is divided into two systems. The first system contains the first two lines of the chorus, and the second system contains the next two lines. The lyrics are written below the vocal staves, and the piano accompaniment is shown on grand staves. The score concludes with a double bar line.

But thou con-tin-u-est ho-ly O thou wor-ship of Is-ra-el thou con-tin-u-est ho-ly
thou wor-ship of Is-ra-el,
O thou wor-ship of Is-ra-el, O thou wor-ship of Is-ra-el.

265

THE FULL TIDE SWELL OF MELODY.

For Soloists and Piano.

First Part.

Pia. Dolce. *for.* *ff*

He sees and he be-lieves, re-joyce, re-joyce, with one acclaim-ing

Sym. *pp* *tr*

Pia. *Ores. pp*

voice, with one ac-claim-ing voice, Strike, seraphs, strike, and thro' the sky, The full tide swell of mel-o-dy,

voice, with one, with one acclaiming voice, Strike, strike, and thro' the sky, of mel-o-dy, the

voice, with one ac-claim-ing voice, Strike, seraphs, strike and thro' the sky, the full tide swell of mel-o-dy, the

[34]

"He sees, and he believes." (CONCLUDED.)

the full tide swell of . . . mel - o - dy the full tide swell of mel - o -

full tide swell of mel - o - dy

full tide swell of . . . mel - o - dy, the full tide swell of . . . mel - o -

dy

dy

Morendo.

pp *Cres.* *Dim* *pp*

4 6 8 6 3 6 #6 6 6 6 6 3

HYMN. "Praise ye the Lord."

GRAUN.

267

3 voices. Tutti.

Praise ye the Lord, let praise em - ploy, In his own courts your songs of joy; Praise ye the Lord, let praise em - ploy, In

his own courts your songs, your songs of joy, The spacious firma - ment around, Shall e - cho back the joyful sound.

QUARTETTE. HOSANNA.

ADAPTED FROM MOZART, BY ISAAC FLAGG.

[illegible]

HOSANNA.

(CONCLUDED.)

269

in the high - est

Ho - san - na, Ho - san - na Ho - sanna in the highest, Hosanna Ho - sanna in the highest, Ho - - -

the Lord Ho - san - na Ho - sanna in the highest, Ho - - san - na in the

Organ. Hosanna in the highest in the high - est

Volco.

6 6 4 5 7 6 7 4 7 6 6 6 4 6 6

in the high - est in the highest,

- san - na in the high - est in the high - est blest is he that comes in the name of the Lord

highest Ho - san - na in the high - est, blest is he that comes in the name of the Lord Hosanna in the highest.

in the high - est in the highest, blest is he that comes in the name of the Lord

6 4 4 8 4 6 7 6 4 6 8 7

SENTENCE. "O Lord, we trust in thee."

HANDEL

Adagio.

a - lone,

O Lord we trust a - lone in thee a - lone in thee in thee a - lone a - lone in thee we trust in thee O

a - lone

Organ. *Volo.*

Lord in thee O Lord, O Lord we trust a - lone in thee

Sym.

DOXOLOGY.

DR. JACKSON.

271

Glo - ry be to the Father and to the Son, And to the Ho - ly Ho - ly Ghost, As it was in the beginning, is

world without end - - - - -
 now and ev - er shall be world with - out end, world with - out end, world without end, Amen, A - men -

272

ANTHEM. "O praise the Lord."

Allegro Vivace.

O praise the Lord, all ye nations, Praise him all ye people; For his merciful kindness is great tow'rd us, and the

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major, 2/4 time, marked 'Allegro Vivace'. The bottom three staves are a piano accompaniment. The lyrics are written below the piano staves. The system concludes with a double bar line and a repeat sign.

truth of the Lord en - dur - eth for - - ev - - er; Praise ye the Lord, Praise ye the Lord, O praise the Lord all ye

The second system of the musical score continues the melody and accompaniment from the first system. The lyrics are written below the piano staves. The system concludes with a double bar line and a repeat sign.

Unison.

"O praise the Lord." (CONTINUED.)

273

is great, great tow'rd us,
his kindness is great tow'rd us, his kindness is
na-tions, Praise him all ye peo-ple, For his mer-ci-ful kindness, his mer-ci-ful kindness is great tow'rd us, is
his kindness is great tow'rd us, his kindness is
great, is great tow'rd us,
great tow'rd us, And the truth of the Lord en - dur-eth for-ev - er And the truth of the Lord en - dur-eth for-ever, And the
great is great tow'rd us

[35] Thirds.

"O praise the Lord." (CONCLUDED.)

truth of the Lord en - - dur - eth for - ev - er, Praise ye the Lord, Praise ye the Lord.

6 5 6 8 6 4 7 7

HYMN. "Lord who shall bear that day."

DR. BOYCE.

1. Lord who shall bear that day so dread so splen - did, When we shall see thy angel hov'ring o'er This sin - ful

2. When with a glance, th' - eternal Judge shall sev - er Earth's e - vil spir - its from the pure and bright, And say to

6 6 8 6 4 5 6 4 6 4 7 4 5

"Lord, who shall bear that day." (CONCLUDED.)

275

and
world with hand ex-tend-ed, And hear him swear by thee by thee that time's no more, When earth all earth shall feel thy fast consuming
from me
to heaven
those, depart from me forev-er To these come dwell with me, with me, in end-less light When each and all, And all in silence take their
ray *f* *p* *f* *p* *f* *p*
Who migh-ty God O who shall bear that day? Who shall bear that day, Who shall bear that day?
flight *f* *p* *f* *p* *f* *p*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system contains the main body of the song, with lyrics such as 'world with hand ex-tend-ed, And hear him swear by thee by thee that time's no more, When earth all earth shall feel thy fast consuming from me to heaven those, depart from me forev-er To these come dwell with me, with me, in end-less light When each and all, And all in silence take their'. The second system contains the concluding phrase: 'ray f p f p f p Who migh-ty God O who shall bear that day? Who shall bear that day, Who shall bear that day? flight f p f p f p'. The piano accompaniment features a steady bass line with some harmonic support in the right hand. The lyrics are printed below the vocal staves, with dynamic markings (f for forte, p for piano) placed above the notes.

HYMN. THE FLIGHT OF TIME.

Time is winging us a-way, To our e - ter - nal home, Life is but a win - ter's day, A journey

to the tomb. Youth and vig - or soon will flee, Blooming beau - ty lose its charms;

The musical score is written for piano and voice. It consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the next two lines. The music is in 3/8 time, with a key signature of two flats (B-flat and E-flat). The piano accompaniment is written in the left hand, and the vocal melody is written in the right hand. The lyrics are printed below the vocal staff. The score includes various musical notations such as notes, rests, and bar lines. The piano part features a steady eighth-note accompaniment in the right hand and a more complex bass line in the left hand. The vocal part is a simple melody that follows the rhythm of the piano accompaniment.

THE FLIGHT OF TIME. (CONTINUED.)

277

All that's mor - tal soon will be, Enclosed in death's cold arms, Enclosed in death's cold arms.

The first system of the musical score consists of four staves. The top staff is a single melodic line in G major (one sharp). The second and third staves are a piano accompaniment in G major, with the third staff featuring a treble clef and a key signature change to B-flat major (two flats). The bottom staff is a bass line in G major. The lyrics are written below the piano accompaniment. The system ends with a repeat sign.

But the Christian shall en - joy Health and beau - ty, soon a - bove, Far be - yond the world's alloy, secure in

The second system of the musical score consists of four staves. The top staff is a single melodic line in G major. The second and third staves are a piano accompaniment in G major, with the third staff featuring a treble clef and a key signature change to B-flat major. The bottom staff is a bass line in G major. The lyrics are written below the piano accompaniment. The system ends with a repeat sign.

THE FLIGHT OF TIME. (CONCLUDED.)

Je - sus' love, Se - cure in Je - sus' love Se - cure in Je - sus' love.

7 6 8 7

This musical score is for a piano accompaniment. It features four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is primarily in the right hand, with the left hand providing harmonic support. The lyrics are written below the second staff. Fingering numbers (7, 6, 8, 7) are placed below the bass staff at the end of the piece.

THE LORD'S PRAYER.

DENMAN.

Sym. Slow and Soft.

1 6 4 8 7 6 6 3 2 5 5 4 3 7 5 2 9 5 4 8 7 8 7 4 7 2 8 7 1

This musical score is for a piano accompaniment. It features four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has one sharp (F-sharp), and the time signature is 2/4. The tempo/mood is indicated as 'Sym. Slow and Soft.' The melody is primarily in the right hand, with the left hand providing harmonic support. Fingering numbers are placed below the bass staff throughout the piece.

THE LORD'S PRAYER. (CONTINUED.)

279

Our Father, who art in heav'n Hallowed be thy name, thy kingdom come, thy will be done, on earth as it is in heav'n;

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The lyrics are written below the vocal staves. The piano part includes figured bass notation: 3, 6, 2, 8 7, 6, 6, 3, 2, 3, 7, 2, 3, 6, 6+6, 6.

Give us this day, our dai - ly bread, And forgive us our trespasses, as we forgive them that trespass a - gainst us, And lead us

The second system of the musical score also consists of four staves. The key signature remains one sharp (F#). The lyrics continue below the vocal staves. The piano part includes figured bass notation: 3, 3, 6, 8, 6, 5+6, 3, 6, 3, 6, 6, 3, 2, 3, 1, 7.

THE LORD'S PRAYER. (CONCLUDED.)

not in-to temp-tation, but de-liv-er us from e-vil, for thine is the kingdom, and the pow-er and the glo-ry, for-

- ev-er and ev-er, A - - men.

Sym.

ANTHEM. "In thee, O Lord."

J. H. ROLLE.

281

Solo. p *Tutti.*

In Thee, O Lord,

In Thee O Lord have I put my trust, let me nev-er be put to con-fu-sion, let me

Org. p *Voice.*

In - cline thine ear un - to me, de - liv - er me, O

nev - er be put to con - fu - sion Incline thine ear un - to me And save me, O Lord, O

In - cline thine ear un - to me de - liv - er de - liv - er me, O

Organ. *Voice.*

3 3 3 3 3 3 3 3 3 [36] 6 4 7 6 4 5 3 2 4 3

"In thee, O Lord." (CONTINUED.)

Be thou my strong hold, and my house of de -

Lord in thy right - eousness, Be thou my strong hold, and my house of de - fence

Be thou my strong hold, and my house of de -

- fence For thou hast prom - i - sed to save me In thee I trust O

For thou hath prom - i - sed to save me In thee I put my trust O

- fence For thou hast prom - i - sed to save me I trust O

"In thee, O Lord." (CONCLUDED.)

283

Lord Incline thine ear un - to me de - liv - er me O

Lord In - cline thine ear un - to me and save me O Lord! O

Lord In cline thine ear un - to me de - liv - er de - liv - er me O

7 6 6 #6

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The bottom staff includes figured bass notation: 7, 6, 6, #6.

Lord in thy righteous - ness de - - liv - er me.

Sym. *p* Adagio.

7 6 7 7

Voico. 4 #

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle and bottom staves are piano accompaniment. The key signature has one sharp (F#). The bottom staff includes figured bass notation: 7, 6, 7, 7. There are tempo markings 'Adagio.' and 'Sym. p'.

SANCTUS.

Ho - ly Ho - ly Lord, God of hosts, Heaven and earth are full of the maj - es - ty of

The first system of the musical score for 'SANCTUS' consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are: 'Ho - ly Ho - ly Lord, God of hosts, Heaven and earth are full of the maj - es - ty of'. The piano part features a steady accompaniment with some harmonic changes indicated by figures like '46', 'b5', '6', and '4 5'.

thy great glo - ry, heaven and earth are full of the maj - es - ty of thy great glo - ry Glo - ry be to

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The key signature remains B-flat major. The lyrics are: 'thy great glo - ry, heaven and earth are full of the maj - es - ty of thy great glo - ry Glo - ry be to'. The piano accompaniment continues with a similar harmonic texture, with figures like '7', 'b6', '8', '9', '4', '6', 'b6', '9', '4', and '7' indicating specific chords or fingerings.

SANCTUS. (CONCLUDED.)

The musical score for the Sanctus (Concluded) is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 3/4. The lyrics are: "Thee, glo-ry be to Thee, to Thee O Lord, O Lord most high, A - men, A - men." and "glo - ry be to Thee, Glo-ry be to Thee, to Thee O Lord,". The piano part features a series of chords at the bottom of the page: 3, 4, 4, 6, 7, 4, 3.

Thee, glo-ry be to Thee, to Thee O Lord, O Lord most high, A - men, A - men.

glo - ry be to Thee, Glo-ry be to Thee, to Thee O Lord,

3 4 4 6 7 4 3

HYMN. "Lo! God is here."

The musical score for the Hymn "Lo! God is here." is written for four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "1. Lo! God is here! let us a - dore, And own how dreadful is this place; Let all within us feel his pow'r, And silent bow before his face, And silent bow before his face." and "2. Lo! God is here! him, day and night, United choirs of angels sing: To him enthroned above all height, Let saints their humble worship bring, Let saints their humble, &c." and "3. Lord God of Hosts! oh may our praise, Thy courts with grateful fragrance fill, Still may we stand before thy face, Still hear and do thy sov'reign will, Still hear and do, &c." The piano part features a series of chords at the bottom of the page: 1, 2, 3, 4, 5, 6, 7.

1. Lo! God is here! let us a - dore, And own how dreadful is this place; Let all within us feel his pow'r, And silent bow before his face, And silent bow before his face.

2. Lo! God is here! him, day and night, United choirs of angels sing: To him enthroned above all height, Let saints their humble worship bring, Let saints their humble, &c.

3. Lord God of Hosts! oh may our praise, Thy courts with grateful fragrance fill, Still may we stand before thy face, Still hear and do thy sov'reign will, Still hear and do, &c.

1 2 3 4 5 6 7

SENTENCE. "He was despised."

The musical score is written for piano and voice. The piano part consists of two systems of four staves each (treble and bass clef). The first system includes a 'Sym.' (Symphony) marking. The vocal melody is written on a single staff with lyrics underneath. The lyrics are: "He was de -", "de - spis - ed re - ject - ed de - spis - ed re -", "- spis - ed and re - ject - ed of men, He was re - jected de - spised re - ject - ed", "de - spis - ed re - ject - ed de - spis - ed re -", and "re - jected de - spised re - ject - ed". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets and sixteenth notes. The key signature has one sharp (F#), and the time signature is 2/4.

He was de -

de - spis - ed re - ject - ed de - spis - ed re -

- spis - ed and re - ject - ed of men, He was re - jected de - spised re - ject - ed

de - spis - ed re - ject - ed de - spis - ed re -

re - jected de - spised re - ject - ed

"He was despised." (CONTINUED.)

287

ject - ed de - spis-ed, He was de - spis - ed

He was de - spis-ed and re - ject - ed of men, He was de - spis - ed re - ject - ed,

ject - ted He was de - spis-ed, He was de - spis-ed He was . . de - spis - ed

#4 6 1 #6 15 7 3

He was de - spis - ed and re - ject - ed of men. A man of sor - rows, and ac - quaint - ed with

6 1 1 7 6 # 7 - 8 7

"He was despised." (CONCLUDED.)

grief, A man, of sorrows, of sorrows, and acquaint - ed with grief, and acquaint - ed, with grief.

p *pp*

p *pp*

Chord symbols: #, 7, 6, 6, 4, 6, 4, 5, #

Detailed description: This musical score is for a vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The key signature has one sharp (F#). The tempo/mood is indicated by 'p' (piano) and 'pp' (pianissimo). The lyrics are: 'grief, A man, of sorrows, of sorrows, and acquaint - ed with grief, and acquaint - ed, with grief.' The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord symbols are provided below the bass staff: #, 7, 6, 6, 4, 6, 4, 5, #.

DISMISSION.

HAYDN.

Lord, dismiss us, with thy blessing, Bid us all depart in peace, Bid us all depart in peace, depart in peace.

Lord dismiss us, with thy blessing,

Chord symbols: 6, 6, 7, 7, 6

Detailed description: This musical score is for a vocal part and piano accompaniment. The vocal line is on a single staff with a treble clef. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff. The key signature is C major. The tempo/mood is indicated by 'p' (piano). The lyrics are: 'Lord, dismiss us, with thy blessing, Bid us all depart in peace, Bid us all depart in peace, depart in peace.' The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Chord symbols are provided below the bass staff: 6, 6, 7, 7, 6.

CHORUS. "Praise ye Jehovah."

ARRANGED FROM V. NOVELLO. 200

Praise ye Je - ho - vah and bless his ho - ly name, his ho - ly name, And bless his ho - ly name for - ev - er,

Praise ye Je - ho - vah, and bless his ho - ly name his ho - ly name for - ev - er, Praise his

6 6 4 7 3 2 3 6 4 7

Praise . . his ho - - ly name, Praise his ho - - ly name for - ev - er

Praise his ho - - ly name his ho - ly name for - ev - er Praise Je - ho - vah, O

ho - ly name, Praise his ho - ly name for - ev - er, praise his name for - ev - er

Praise his ho - - ly name for - ev - er

1971 98 8 24

"Praise ye Jehovah." (CONCLUDED.)

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system contains the main body of the song, and the second system contains the concluding phrase. The piano accompaniment features a steady bass line with chords and moving lines in the right hand. The vocal parts are harmonized in a traditional style, with the Soprano and Alto parts often carrying the melody. The lyrics are printed below the vocal staves, and the piano part has figured bass notation below it.

First System:

Soprano: praise his ho - - - ly name his ho - ly name . . for - ev - er, for - ev - er ev - er - more,
 Alto: praise his ho - - ly name his ho - ly name for - ev - er for - ev - er ev - er - more. O praise Je - ho - vah, and
 Tenor: praise his ho - ly name his ho - ly name for - ev - - - - er - more.
 Bass: for - - - ev - - - er - more

Second System:

Soprano: *ff* bless his ho - ly name, O praise Je - ho - vah and bless his ho - ly name. Hal - le - lu - jah, Hal - le - lu - jah, A - men.
 Alto: *ff*
 Tenor: *ff*
 Bass: *ff*

DIRGE.

HANDEL.

291

1. Un - veil 'thy bo-som, faith - ful tomb, Take this new treas-ure, to thy trust, And give these sa-cred rel-ics room,

2. Nor pain, nor grief, nor anx - ious fear Invade thy bounds; no mor - tal woes Can reach the peaceful sleeper here,

3. So Je - sus slept; God's dy - ing Son, Pass'd through the grave, and blest the bed; Rest here, blest saint, till from his throne,

432 72 3 874 57 32 67 2 3

To slum - ber in the si - - lent dust And give these sa-cred rel - ics room, To slumber in the si - lent dust. 2

While an-gels watch, the soft - - re-pose, Can reach the peaceful sleep - er here, While angels watch the soft re-pose. 3

The morn-ing break, and pierce the shade, Rest here, blest saint, till from his throne, The morning break, and pierce the shade.

87 -4 -3 -8 -74 74 3 6 6 4 7

DIRGE. (CONCLUDED.)

Break from his throne, il - lus - trious morn! At - tend, O earth! his sov' - reign word: Restore thy trust, a glo - rious form

4 7 4 7 5 7 6 4 3 4 6 7 6 4

Shall then a - rise, to meet the Lord, Restore thy trust, a glo - rious form, Shall then arise to meet the Lord.

6 6 3 6 6 3 7

DOXOLOGY. "Now unto the King."

293

be hon - or pow'r and

Now un-to the King, e - ter-nal, immor-tal, in-vis - i - ble, the on-ly wise God be hon - or pow'r and glo - ry be

be hon - or pow'r and
be hon - or pow'r and glo - ry be

6 6 6 3 3 6

glo - ry be hon - or pow'r and glory be pow'r, &c.

hon - or, pow'r and glo - ry and glo-ry be honor pow'r and glory, honor pow'r and glory ev-er-more, for ev-er - more, A - men, A - men.

glo - ry be hon - or pow'r and glory
hon - or pow'r and glo - ry be glo-ry

3 6 6 7 7 6 4 4 3 7 6 7

PATER NOSTER.

Our Father who art in heaven, hallowed be thy name, thy kingdom come, thy will be done on earth as it is in heaven, Give us this day our

The first system of the musical score for 'PATER NOSTER' consists of four staves. The top staff is a single melodic line in G major, 3/2 time. The bottom three staves are a piano accompaniment, with the left hand playing a steady eighth-note bass line and the right hand playing chords and moving lines. The lyrics are written below the piano staves. The system ends with a repeat sign.

bread, and for - give us our trespasses as we for - give them that trespass against us, And lead us not in - to temptation, but de - liver us

The second system of the musical score continues the melody and accompaniment from the first system. It also consists of four staves. The lyrics are written below the piano staves. The system ends with a repeat sign.

PATER NOSTER. (CONCLUDED.)

295

Paster.

e - vil, For thine is the kingdom and the pow - er and the glo - ry, for - ev - er and ev - er A - - - - men.

HYMN. "O thou whose mercy."

R. TAYLOR.

O thou whose-mer - - cy hears, Contrition's humble sigh, Whose hand indulgent, wipes the tears From sorrow's weeping eye.

ANTHEM. "Child of mortality."

J. BRAY.

Sym. P Andante.

Cres. *p* *f*

Treble Solo. **Tenor.** **Treble.**

Child, child of mor-tal-i-ty Child, child of mor-tal-i-ty, whence dost thou come,

Bass Solo.

From the dark womb of earth, I first de-rived my birth, And when the word goes forth That is my home.

"Child of mortality." (CONTINUED.)

297

CHORUS.

From the dark womb of earth, I first derived my birth, And that, and that, and that is my home.

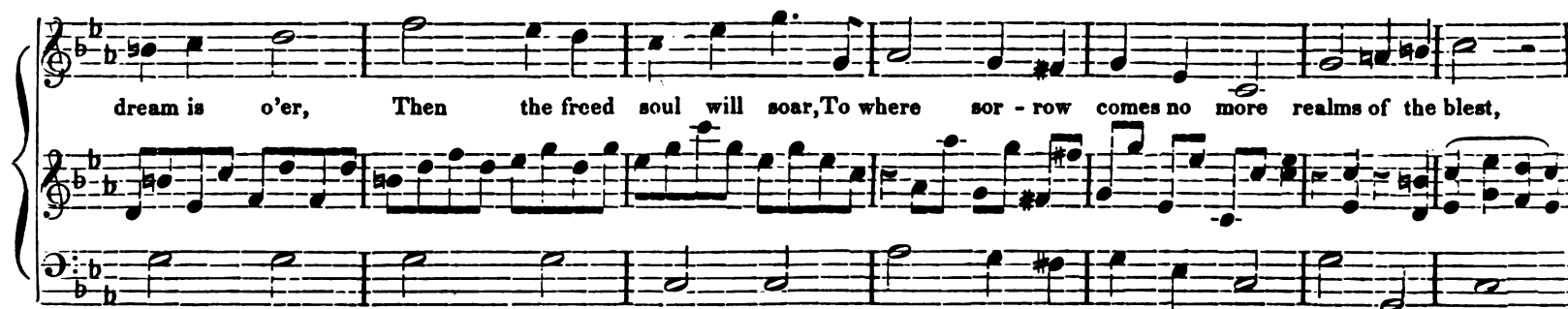
2 3 2 3 6 6 6 6 6 4 3 7

SOLO.

Child of a transient day, There shalt thou rest, there, there, there shalt thou rest, No, when this

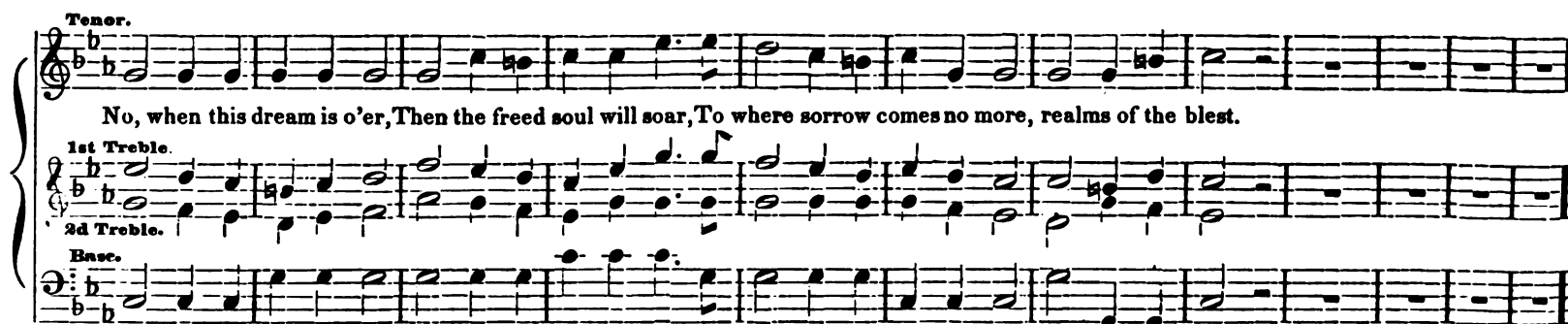
2 3 2 3

1st Treble. Solo.



dream is o'er, Then the freed soul will soar, To where sor - row comes no more realms of the blest,

The first system of the musical score features a piano accompaniment. It consists of three staves: a right-hand treble staff, a left-hand treble staff, and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The melody is primarily in the right-hand treble staff, with the left-hand treble and bass staves providing harmonic support.



Tenor.
No, when this dream is o'er, Then the freed soul will soar, To where sorrow comes no more, realms of the blest.

1st Treble.
2d Treble.
Bass.

The second system of the musical score includes vocal parts and piano accompaniment. It features four staves: a Tenor vocal staff, a 1st Treble piano staff, a 2d Treble piano staff, and a Bass piano staff. The Tenor vocal line begins with the lyrics "No, when this dream is o'er, Then the freed soul will soar, To where sorrow comes no more, realms of the blest." The piano accompaniment continues with the same harmonic structure as the first system.



Organ.

The third system of the musical score features an organ accompaniment. It consists of two staves: a right-hand treble staff and a left-hand bass staff. The organ part continues the harmonic progression established in the previous systems, providing a rich, sustained texture.

"Child of mortality." (CONTINUED.)

299

Treble Solo.

Trust a Re-

Bass Solo.

Heir, heir of e - ter - ni - ty! Heir, heir of e - ter - ni - ty, Teach me the road

deemer's love, Faith by o - bedience prove, And share in courts a - bove, Christ's own a - bode.

The musical score is written for a voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into two systems. The first system includes a Treble Solo and a Bass Solo. The Treble Solo part is marked 'Treble Solo.' and the Bass Solo part is marked 'Bass Solo.'. The lyrics are: 'Trust a Re- Heir, heir of e - ter - ni - ty! Heir, heir of e - ter - ni - ty, Teach me the road'. The second system includes a Treble Solo and a Bass Solo. The Treble Solo part is marked 'Treble Solo.' and the Bass Solo part is marked 'Bass Solo.'. The lyrics are: 'deemer's love, Faith by o - bedience prove, And share in courts a - bove, Christ's own a - bode.' The piano accompaniment consists of chords and arpeggios in the right hand and a bass line in the left hand.

"Child of mortality." (CONTINUED.)

Chorus.

Trust a Redeemer's love, Faith by o - bedience prove, And share in courts a - bove Christ's own a - bode.

Duett. 1st Treble.

2d Treble. There, there, in e - the - real plains, Join, join the an - gel - ic strains

Chorus. Tenor.

Join, join the an - gelic strains,

Treble.

Organ.

Voice.

"Child of mortality." (CONTINUED.)

301

Je - sus for - ev - er reigns, Je - sus for - ev - er reigns, Glo - ry, glo - ry, glo - ry to God, glo - ry, glo - ry,

Organ.

Voicc.

4 6 4 3

Solo.

Glo - ry, glo - ry, glo - ry, glo - ry, there in e - thereal plains, join the an -

glo - ry to God, Solo.

There in e - thereal plains, Join the an - gel - ic strains, glo - ry, glo - ry, glo - ry,

Organ.

4 6 4 3 8 4 3 8 4 3

"Child of mortality." (CONTINUED.)

gel - ic strains

Chorus.

glo - ry Je - sus, for - ev - er reigns, glo - ry to God Je - sus for - ev - er reigns, glo - ry to

Voice.

Solo.

Chorus.

There in e - tho - real plains, Join the an - gel - ic strains

1st Treble Solo.

God,

2nd Treble Solo.

Glo-ry glo - ry glo - ry to

Voice.

Org.

Voice.

6 7 5

"Child of mortality." (CONCLUDED.)

303

God, glo - - ry glo - - ry glo - ry to God, glo - ry to God, glo - ry to

6 6 6 7 6 7 6 5 7 6 5

The first system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Adagio'. The lyrics are 'God, glo - - ry glo - - ry glo - ry to God, glo - ry to God, glo - ry to'. The piano part includes fingerings 6, 6, 6, 7, 6, 7, 6, 5, 7, 6, 5.

God Glo - - - ry to God. Sym. Tempo primo.

6 7

The second system of the musical score consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked 'Adagio'. The lyrics are 'God Glo - - - ry to God. Sym. Tempo primo.'. The piano part includes fingerings 6, 7.

JUBILATE DEO.

Allegro Vivace.

Come before his presence, his

O be joyful, O be joy-ful in the Lord, all ye lands, all ye lands, Serve the Lord with glad-ness, come before his

Come before his presence, his

4 6 6 3 6 7 6 7 4 7 5 7 8 7

presence with a song; Be sure that the Lord, he is God, It is he that hath made us, and not we ourselves; We are his

6 Unison. 6 6 6 # #

JUBILATE DEO. (CONTINUED.)

305

people and the sheep of his pasture. O go your way in - to his gates with thanksgiv - ing, and in - to his

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat). The time signature is 4/4. The lyrics are written below the vocal staves. The piano part includes figured bass notation below the bottom staff.

courts, with praise; Be thankful un - to him, and speak good of his name. For the Lord is gracious, his

The second system of the musical score continues the composition. It also consists of four staves with the same vocal and piano parts. The lyrics continue below the vocal staves. The piano part includes figured bass notation below the bottom staff.

JUBILATE DEO. (CONTINUED.)

mer-cy is ev - er - last-ing: And his truth en - dur-eth from gen - e - ra - tion to gen - e - ra - tion.

6 6 6 4 b7 6 4 4 6 4 6 6 4 7

This musical system consists of four staves. The top staff is a single melodic line. The bottom three staves are grouped by a brace on the left, indicating a piano accompaniment. The music is in a key with one flat (B-flat) and a 2/4 time signature. The lyrics are written below the piano staves. Fingering numbers are provided below the bottom piano staff.

Allegro vivace.

Glo-ry be to God who ru - leth, high in the heavens, we will praise him till time shall be no more, We will praise him till time shall be no

3 2 3 2 6 4 6 6 4 6 6 7 Unison.

This musical system also consists of four staves, with the top staff being a single melodic line and the bottom three staves being a piano accompaniment. The tempo marking 'Allegro vivace.' is placed above the first staff. The lyrics continue below the piano staves. Fingering numbers are provided below the bottom piano staff, and the word 'Unison.' is written at the end of the system.

JUBILATE DEO. (CONCLUDED.)

307

more, till time shall, be no more, till time shall be no more, till time shall be no more, A - men A - men.

3 4 6 6 6 3 4 6 3 4 9 7 8 4 8 7 6

HYMN FOR THANKSGIVING.

1. Join, every tongue, to praise the Lord; All nature rests up - on his word; Mercy and truth his courts maintain, And own his u - - ni - versal reign.

2. Seasons and times o - bey his voice; The evening and the morn rejoice, To see the earth made soft with showers, Enriched with fruit, and dressed in flowers.

3. Thy works pronounce thy power divine; In all the earth thy glo - ries shine; Through every month thy gifts appear; Great God, thy good - ness crowns the year.

6 7 6 4 3 6 7 4 3 3 6 6 8 6 4 7 4 6 6 9 5 7

ANTHEM FOR CHRISTMAS.

CIMAROSA.

Allegro molto.

Glo-ry to God in the high-est, in the highest Glory be to

Unison.

Glo-ry to God in the high-est Glo-ry to God in the highest, to God in the

God Glo-ry to God in the high-est Glory to God in the highest to God in the

Glo-ry to God in the highest Glory to God in the high-est to God in the

Unison.

5

ANTHEM FOR CHRISTMAS. CONTINUED.

309

Sym. p

high-est

Sym. p

high-est

p

And on earth peace and on earth peace

Solo. Second Tenor.

And on earth peace . . . and on earth peace

Solo.

And on earth peace good will to-

Solo.

And on earth peace and on earth peace and on earth peace

ANTHEM FOR CHRISTMAS. (CONTINUED.)

Good will tow'rds men, good will tow'rds men good will to - wards men
 men, good will tow'rds men good will tow'rds men, good will to - wards men
 Good will tow'rds men, good will tow'rds men good will tow'rds men good will to - wards men
 to - wards men Glory to God in the high - est Glory to God in the high - est . Glo - ry to
 to - wards men Glo - ry to God in the high - est . Glo - ry to God in the
 to - wards men Glory to God in the high - est Glory to God in the highest to God in the
 to - wards men

Performance instructions: Tutti, 1st time, Solo, Second time.

Figured bass: 6 8 7 6 3 3 3 3 3 3 8 7

ANTHEM FOR CHRISTMAS. (CONTINUED.)

311

God to God in the high - est Glo-ry to God in the high-est, to God in the high - est

high - est Glo-ry to God in the high - est Glo-ry to God in the high - est

God to God in the high - est, Glo-ry to God in the high-est to God in the high - est

high est 6 6 8 8 7

This system contains four staves of music. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The piano part features a bass line with some figured bass notation (6, 6, 8, 8, 7) at the end of the system.

Glo - ry to God in the high - est Glo-ry to God in the high - est, Glo - ry be to God, to God in the

8 7 8 7 7

This system contains four staves of music, continuing the vocal and piano parts from the first system. The lyrics continue across the vocal staves. The piano part continues with its accompaniment, including figured bass notation (8, 7, 8, 7, 7) at the end of the system.

HYMN. "Lord dismiss us." (MONTPELIER.)

J. BURNEY

D. C.

HYMN. "Thou shepherd of Israel." (UNA.)

313

1. Thou Shepherd of Israel and mine, The joy and de - sire, of my heart, For closer communion, I pine, I long to reside, where thou art;

2 'Tis there, with the lambs of thy flock, There only, I cov-et to rest; To lie, at the foot of the rock, Or rise, to be hid in thy breast;

The pasture, I languish to find, Where all, who their shepherd obey Are fed, on thy bosom reclined, And screened, from the heat of the day.

'Tis there, I would always a - bide, And never a moment de-part; Concealed, in the cleft of thy side, E-ter-nal-ly, held in thy heart.

Oh how se-cure and blest are they, Who feel the joys of pardoned sin; As calm as sum-mer evenings be,

2d Tenor.

As calm as summer evenings be; Their minds have heaven and peace within.

The musical score is for a hymn in D major (two sharps) and 3/4 time. It consists of two systems of music. The first system features a vocal melody (likely Soprano or Alto) and a piano accompaniment. The piano part includes a right-hand melody and a left-hand bass line with figured bass notation. The second system introduces a 2d Tenor part, which is a vocal line. The piano accompaniment continues with the same right-hand melody and a new left-hand bass line with figured bass notation. The lyrics are: 'Oh how se-cure and blest are they, Who feel the joys of pardoned sin; As calm as sum-mer evenings be,' and 'As calm as summer evenings be; Their minds have heaven and peace within.'

SACRED MELODY. "Gracious Father."

BEETHOVEN.

315

Solo.

Gra - cious Fa - ther, O Lord, hear us, When we call up-on thee, O Lord, hear us;

Send down thy love. O Lord up - on us, Mer-ci - ful Fa - ther, O Lord, hear us

CHANTS.

A Chant consists of two, three, or four strains. It is hence called "Simple," "Ternary" or "Double." A strain is composed of a single note, called the *recitative*, and a series of notes called the *cadence*. In the first strain of the single chant, the cadence consists of *two* measures. In the second strain of *three*. In the ternary chant the first and second strains have a cadence of *two* measures, and the third of *three*. The double chant as to its structure, is merely two single ones in succession. Chants differing in structure from the above, are called "peculiar."

In the chants which follow, *bars* | | are used to divide the lines, according to their application to the *measures*. *Dots* are used to shew the application of the words to the *particular notes* of the cadence. The *dash* (—) shews that the single syllable before it, applies to all the notes of the measure. The comma (,) as in the former part of the book, shews the proper pauses to be made, in the singing, and are on that account, more numerous than strict grammatical propriety would demand.

The recitative note has *no fixed* time, but is continued sufficiently long to allow of the deliberate reading of that portion of the line appropriated to it. The cadence is sung like any other music. Where there are more than two syllables to a measure of the cadence, the notes are to be divided as may be necessary. Sometimes the accent or emphasis may require a half-note to be divided into equal quarters; sometimes, a dotted quarter and eighth — sometimes into a triplet of quarters. When there are more than one syllable to the last note of the cadence, they should be delivered as the rules of good reading require, but the last one should be prolonged through the remaining time of the measure. In general in regard to the recitative, strict attention should be given to accent, emphasis, pauses, articulation, &c. as in reading — and in regard to the cadence, the same attention should be paid to all these things as in singing a common psalm tune.

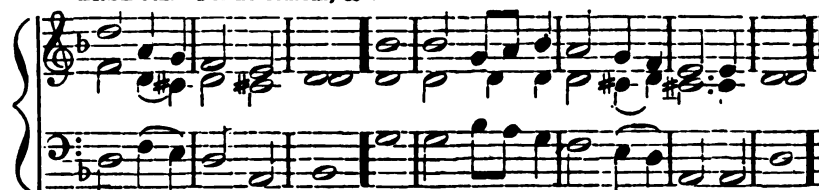
Recite slowly. Speak rather than sing, though be careful to observe the *pitch rigidly*, making no inflections of the voice.

No. 1. DOUBLE CHANT.



1. O come let us | sing..unto the | Lord;
Let us heartily rejoice in the | strength, of | our sal-| vation.
2. Let us come before his | presence..with thanks-| giving;
And show ourselves | glad,..in | him with | psalms.
3. For the Lord is a | great — | God;
And a great | King..a-| bove all | gods
4. In his hands, are all the | corners..of the | earth;
And the strength of the | hills is | his — | also.
5. The sea is his | and he | made it;
And his hands pre-| pared..the | dry — | land.
6. O come, let us | worship..and fall | down;
And kneel be-| fore the | Lord, our | Maker
7. For he is the | Lord, our | God;
And we are the people of his | pasture and the | sheep of .his | hand.
8. O worship the Lord, in the | beauty..of | holiness;
Let the whole | earth...stand in | awe of | him
9. For he cometh, for he cometh,...to | judge the | earth;
And with righteousness to judge the | world, and the | people | with
his | truth.
10. Glory be to the Father, and | to the | Son:
And | to the | Holy | Ghost.,
11. As it was in the beginning, is now, and | ever | shall be,
World without | end, A-| men, A-| men.

VERSE 9th. For he cometh, &c.



No. 2. DOUBLE CHANT.



JUBILATE DEO

317

No. 3. DOUBLE CHANT.



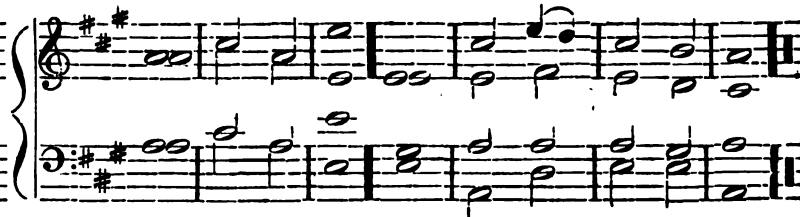
No. 4. DOUBLE CHANT



No. 5. SINGLE CHANT.



No. 6. SINGLE CHANT.



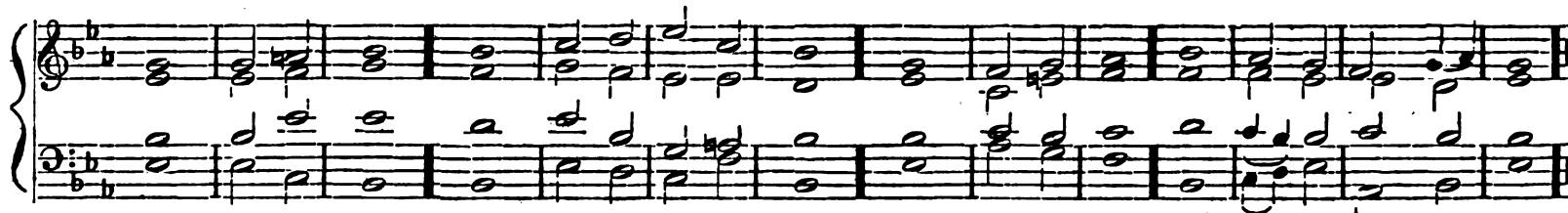
1. O be joyful in the Lord | all ye | lands;
Serve the Lord with gladness, and come before his | presence | with
a | song.
2. Be ye sure that the Lord, | he is | God;
It is he that hath made us, and not we ourselves; we are his | peo-
ple..and the | sheep of..his | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts
with | praise;
Be thankful unto him, and | speak good | of his | name.

4. For the Lord is gracious, his mercy is | ever-| lasting;
And his truth endureth from gene-| ration..to gene-| ration.
5. Glory be to the Father, and | to the | Son;
And | to the | Holy | Ghost;
6. As it was in the beginning, is now, and | ever | shall be
World without | end. A-| men, A-| men.

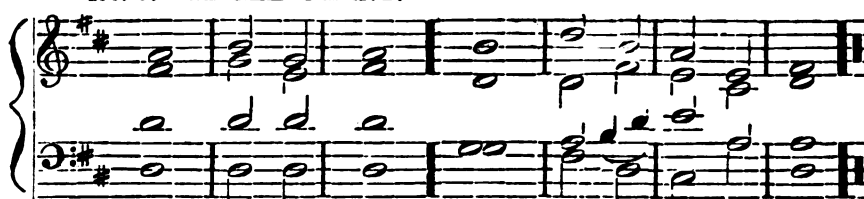
No. 7. DOUBLE CHANT.



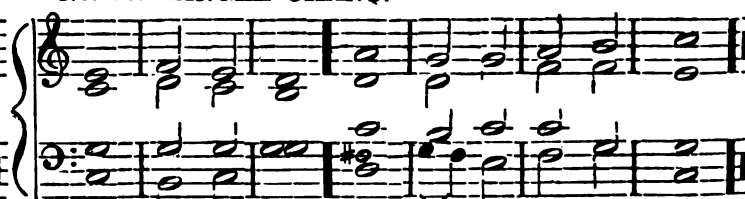
No. 8. DOUBLE CHANT.



No. 9. SINGLE CHANT.



No. 10. SINGLE CHANT.



1. Blessed be the Lord | God of | Israel;
For he hath visited | and re-| deemed..his | people;
2. And hath raised up a mighty sal-| vation | for us,
In the | house of..his | servant | David;
3. As he spake by the mouth of his | holy | Prophets,
Which have | been...since the | world be-| gan.

4. That we should be saved | from our | enemies;
And from the | hand of | all that | hate us.
5. Glory be to the Father, and | to the | Son;
And | to the | Holy | Ghost;
- 6 As it was in the beginning, is now, and | ever | shall be:
World without | end, A-| men, A-| men.

CANTATE DOMINO.

319

No. 11. DOUBLE CHANT.



No. 12. DOUBLE CHANT.



No. 13. SINGLE CHANT.

LEE.

No. 14. SINGLE CHANT.



1. O sing unto the | Lord a..new | song;
For | he hath..done | marvel..lous | things.
2. With his own right hand, and with his | holy | arm;
Hath he gotten him- | self, the | victo- | ry.
3. The Lord declared | his sal- | vation;
His righteousness hath he openly | showed..in the | sight..of the | heathen.
4. He hath remembered his mercy and truth, toward the | house of | Israel;
And all the ends of the World, have seen the sal- | vation | of our | God.
5. Show yourselves joyful, unto the Lord, | all ye | lands;
Sing, re- | joice, and | give — | thanks.
6. Praise the Lord up- | on the | harp;
Sing to the Lord, with a | psalm of | thanks- | giving.

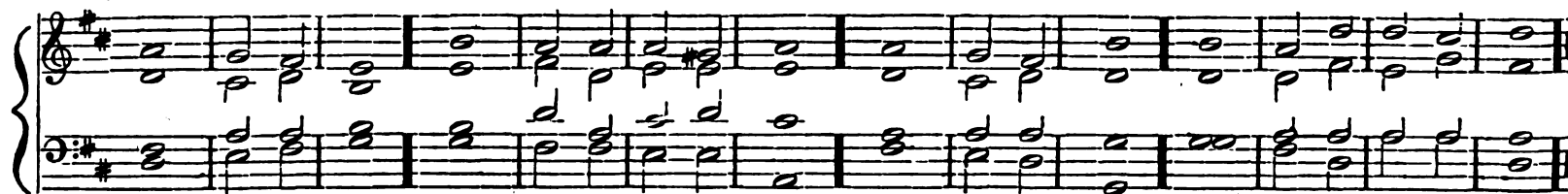
7. With trumpets | also..and | shawms;
O show yourselves joyful, be- | fore the | Lord, the | King.
8. Let the sea make a noise, and all that | therein | is;
The round world, and | they that | dwell there- | in.
9. Let the floods clap their hands, and let the hills be joyful together, be- | fore the |
For he | cometh..to | judge the | earth. [Lord;
10. With righteousness shall he | judge the | world;
And the | people | with — | equity.
11. Glory be to the Father, and | to the | Son;
And | to the | Holy | Ghost;
12. As it was in the beginning, is now, and | ever | shall be;
World without | end. A- | men, A- | men.

BONUM EST CONFITERI.

No. 15. DOUBLE CHANT.



No. 16. DOUBLE CHANT.



No. 17. SINGLE CHANT.



No. 18. SINGLE CHANT.



1. It is a good thing to give thanks, | unto..the | Lord;
And to sing praises unto thy | name — | O most Highest,
2. To tell of thy loving kindness, | early..in the | morning;
And of thy | truth..in the | night — | season.
3. Upon an instrument of ten strings, and up-| on the | lute;
Upon a loud instrument, | and up-| on the | harp.

4. For thou, Lord, hast made me glad, | through thy | works;
And I will rejoice in giving praise, for the ope-| ration | of thy | hands.
5. Glory be to the Father, and | to the | Son;
And | to the | Holy | Ghost;
6. As it was in the beginning, is now, and | ever | shall be,
World without | end A-| men. A-| men.

DEUS MISEREATUR.

321

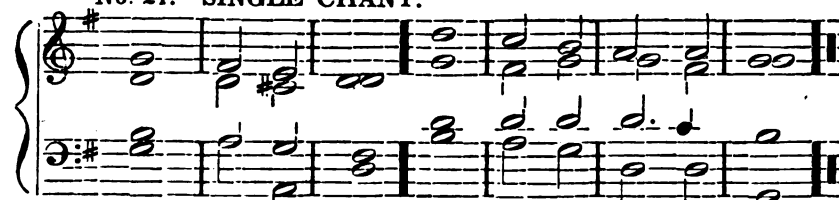
No. 19. DOUBLE CHANT.



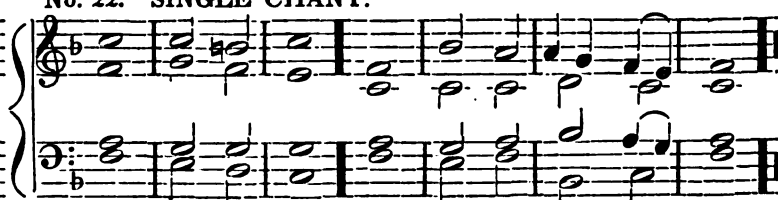
No. 20. DOUBLE CHANT.



No. 21. SINGLE CHANT.



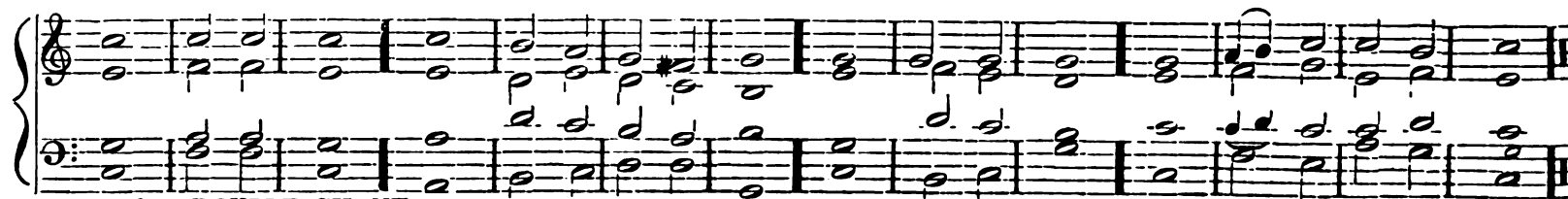
No. 22. SINGLE CHANT.



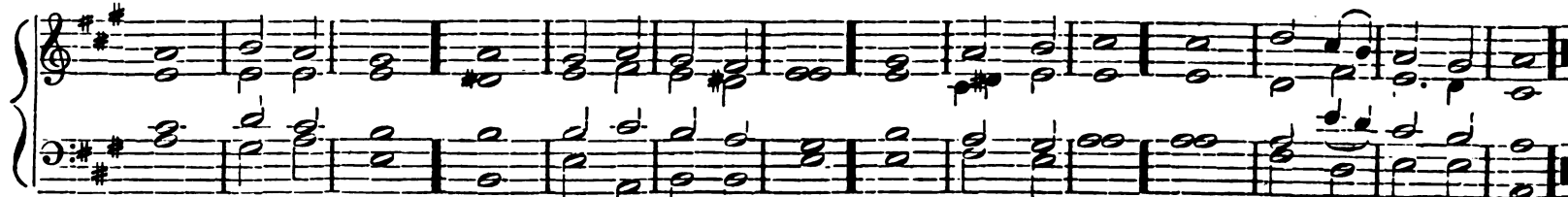
1. God be merciful unto | us, and | bless us;
And show us the light of his countenance, and be|merci...ful|unto|us.
2. That thy way may be | known up..on | earth;
Thy saving | health, a-| mong all | nations.
3. Let the people praise thee, | O — | God;
Yea, let | all the...people | praise — | thee.
- 4 O let the nations rejoice | and be | glad;
{ For thou shalt judge the people righteously.
{ and govern the | na..tions up-| on earth. [41]

5. Let the people praise thee, | O — | God;
Yea, let | all the...people | praise — | thee.
6. Then shall the earth bring | forth her | increase;
And God, even our | own...God shall | give us...his | blessing.
7. God shall | bless — | us;
And all the ends of the | world, shall | fear — | him.
8. Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be,|world with...out
| end, A-| men.

No. 23. DOUBLE CHANT.



No. 24. DOUBLE CHANT.



No. 25. DOUBLE CHANT.



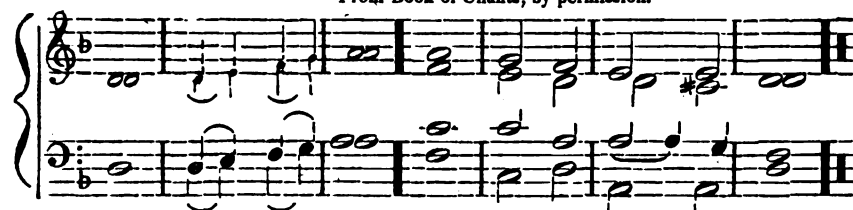
1. Praise the Lord, | O my | soul;
And all that is within me, | praise his | holy | name.
2. Praise the Lord, | O my | soul;
And for- | get not | all his | benefits
3. Who forgiveth | all thy | sin,
And | healeth...all | thine in- | firmities.
4. Who saveth thy | life...from de- | struction;
And crowneth thee with | mercy..and | loving | kindness.
5. O praise the Lord, ye angels of his, ye that ex- | cel in | strength;

- { Ye that fulfil his commandment, and hearken unto the |
voice of | his — | word.
6. O praise the Lord, | all...ye his | hosts;
Ye servants of | his, that | do his | pleasure.
7. O speak good of the Lord, all ye works of his,
in all places of | his do- | minion;
Praise thou the | Lord — | O my | soul.
8. Glory be to the Father, and to the Son, and to the | Holy | Ghost;
As it was in the beginning, is now, and ever shall be, | world with...
out | end. A- | men.

No. 26. PECULIAR.

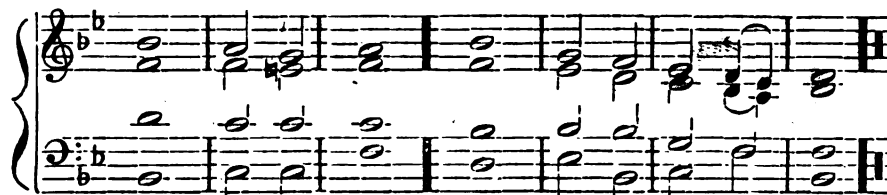
L. MASON.

From Book of Chants, by permission.



1. Lord, thou hast been our dwelling place in | all..gene-| rations.
2. Before the mountains were brought forth,
Or ever thou hadst formed the earth and the world,
Even from everlasting to ever-| lasting | thou art | God.
3. Thou turnest man to destruction, and sayest,
Return, ye | chil.....dren of | men.
4. For a thousand years in thy sight, are but as yesterday
When it is past, and | as a | watch...in the | night.
5. Thou carriest them away as with a flood; they are as a sleep; in
the morning, they are like grass, which | groweth | up.
6. In the morning, it flourisheth, and groweth up;
in the evening it is cut | down, cut | down, and withereth.
7. Who knoweth the power of thine anger?
even according to thy fear, | so...is thy | wrath.
8. So teach us to number our days,
that we may ap-| ply our | hearts...unto | wisdom.

No. 28. SINGLE CHANT.



No. 27. PECULIAR.

L. MASON.

From Book of Chants, by permission.

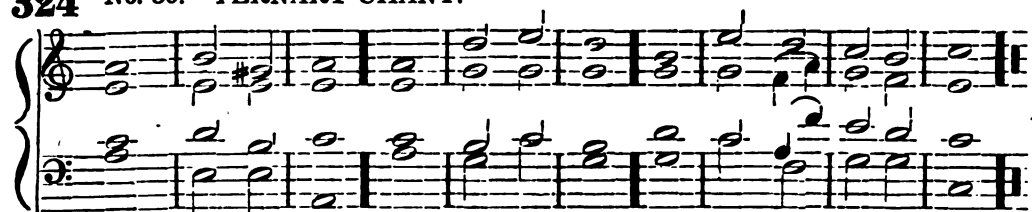


1. The Lord is my Shepherd: I | shall not | want.
2. He maketh me to lie down in green pastures,
he leadeth me beside the still | wa — | ters.
3. He restoreth my soul, he leadeth me
in the paths of righteousness for his | name's — | sake.
4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil; for thou art with me;
thy rod and thy staff they | p comfort | me.
5. Thou preparest a table before me in the presence of mine enemies;
thou anointest my head with oil; my | cup...runneth | over.
6. Surely, goodness and mercy shall follow me all the days of my life;
and I will dwell in the house of the Lord, for-| ev — | er. A-| men.

No. 29. SINGLE CHANT.



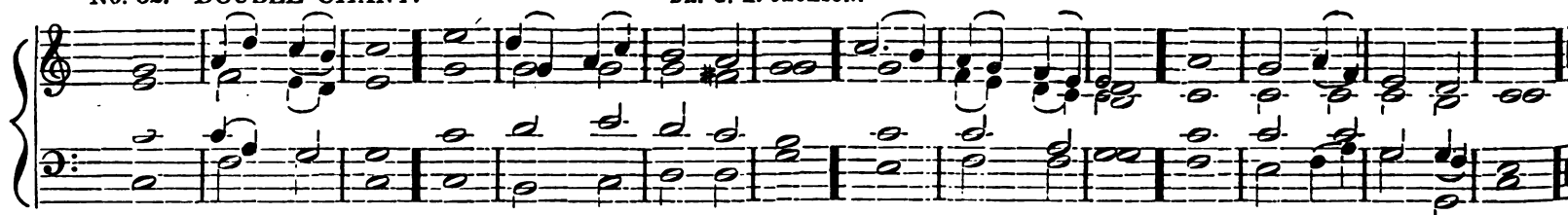
324 No. 30. TERNARY CHANT.



1. Lift up your heads, | O ye | gates;
And be ye lift up, ye ever- | lasting | doors;
And the King of | glory | shall come | in.
2. Who is this | King of | glory?
The Lord, | strong and | mighty;
The | Lord — | mighty...in | battle.
3. Lift up your heads, | O ye | gates;
Even lift them up, ye ever- | lasting | doors;
And the King of | glory | shall come | in.
4. Who is this | King of | glory?
The | Lord of | hosts;
He | is the | King of | glory.

No. 32. DOUBLE CHANT.

DR. G. K. JACKSON.



No. 33. SINGLE CHANT. Ps. 130.

L. MASON.



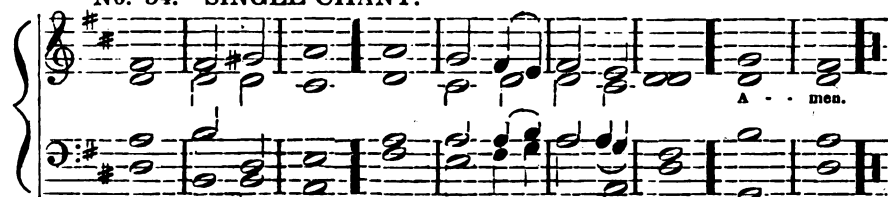
No. 31. SINGLE CHANT. UNKNOWN.



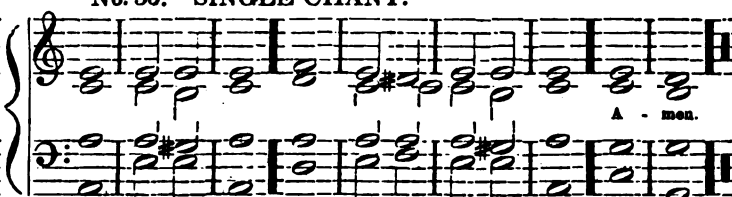
1. Salvation | to our | God,
Who sitteth upon the | throne, and | unto..the Lamb,
2. Amen; Blessing, and | glory...and | wisdom,
And thanksgiving, and | honor...and power...and | might,
3. Be | unto...our | God,
For | ever...and | ever; A- | men.

1. O give thanks unto the Lord; call up- | on his | name;
2. Make known his | deeds a- | mong the | people.
3. Sing unto him; sing | psalms....unto | him.
4. Talk ye of | all his | wondrous | works.
5. Glory ye in his | holy | name:
6. Let the heart of them re- | joice that | seek tho | Lord.
7. Seek the Lord, | and his | strength;
8. Seek his | face...seek his | face...evor- | more.

No. 34. SINGLE CHANT.



No. 35. SINGLE CHANT.



1. Our Father, who art in heaven, hallowed | be thy | name; Thy kingdom come, thy will be done, on | earth..as it | is in | heaven
 2. Give us this day, our | daily | bread; And forgive us our trespasses as we forgive | those who | trespass..a- | gainst us
 3. And lead us not into temptation, but de- | liver..as from | evil; For thine is the kingdom, and the power, and the glory, for- | ever..and | ev — | er.

No. 36. DOUBLE CHANT. Ps. 19.



1. The heavens declare the | glory..of | God;
 And the firmament | sheweth...his | handy | work.
 2. Day unto day uttereth speech;
 And night unto | night...sheweth | knowledge;
 3. There is no speech,
 Nor | language...where their | voice is...not | heard.
 4. Their line is gone out, through | all the | earth;
 And their | words...to the | ends...of the | world.
 5. In them hath he set a tabernacle for the sun;
 Which is as a bridegroom coming out of his chamber,
 And rejoiceth as a strong man to | run a | race
 6. His going forth is from the end of the heaven,
 And his circuit unto the ends of it,
 And there is nothing | hid...from the | heat there- | of.
 7. The law of the Lord is perfect, con- | verting...the | soul.
 8. The testimony of the Lord is | sure,...making | wise the | simple
 9. The statutes of the Lord are right, re- | joicing...the | heart.
 10. The commandment of the Lord is | pure en- | lightening...the | eyes.
 11. The fear of the Lord is clean, en- | during...for- | ever.
 12. The judgments of the Lord are | true, and | righteous...alto- | gether.
 13. More to be desired are they than gold, yea, than much fine gold,
 Sweeter also than honey, and the | honey- | comb.
 14. Moreover by them is thy servant warned,
 And in keeping of them, | there is | great re- | ward.
 15. Who can understand his errors?
 Cleanse thou me from | secret | faults.
 16. Keep back thy servant also from presumptuous sins,
 Let them not | have do- | minion | over me.
 17. Then shall I be upright, and I shall be innocent,
 From the | great trans- | gression.
 18. Let the words of my mouth, and the meditation of my heart,
 Be acceptable in thy sight, O Lord, my | strength and | my Re- | deemer.

GENERAL INDEX.

All those tunes and pieces, the names of which are marked with an asterisk (*) are the exclusive property of the Editor.

*Abbott . . . 95	*Bayonne . . . 193	*Collier . . . 43	*Glendower . . . 143	Jessamine . . . 198	Medway . . . 11	*Park . . . 49	Santa Fe . . . 235
Abridge . . . 88	Bethlehem . . . 214	*Colton . . . 164	*Glenmary . . . 221	*Julius . . . 117	*Melodia . . . 37	Parnassia . . . 25	*Scarborough . . . 79
*Acacia . . . 231	*Betula . . . 4	*Christmas eve . . . 255	*Goodwin . . . 151	*Jesus, refuge . . . 247	Memnon . . . 4	Pearl . . . 215	Seasons . . . 9
*Actæa . . . 25	Bizantium . . . 144	*Convallaria . . . 8	*Gorham . . . 78	*Kalmia . . . 184	Mercy . . . 170	*Pekin . . . 132	*Seneca . . . 64
*Adams . . . 27	Bladenburg . . . 118	*Coreopsis . . . 125	*Gough . . . 65	*Keep . . . 104	*Merrick . . . 46	Pembroke . . . 51	*Sephora . . . 235
*Ajax . . . 168	*Blake . . . 180	*Corydalis . . . 126	*Goulding . . . 8	Killarney . . . 153	*Messina . . . 178	*Peony . . . 229	*Servetus . . . 148
*Aletis . . . 29	Blandford . . . 62	*Crabbe . . . 68	*Gould's Cht. . . 123	*Kingman . . . 97	*Mezereon . . . 221	*Perry . . . 1	*Seymour . . . 239
*Algeria . . . 36	Blendon . . . 18	*Crawford . . . 166	*Gravenor . . . 120	*Kirby . . . 106	Miles Lane . . . 83	*Perry's Cht. . . 92	Shirland . . . 105
*Allen . . . 80	*Bliss . . . 61	*Cypress . . . 211	Grove . . . 149	Knaresborough . . . 55	Monmouth . . . 16	Pera . . . 3	Silesia . . . 22
Alsace . . . 34	Bowen . . . 21	*Daisy . . . 99	*Gunnison . . . 121	*Laburnum . . . 199	*Mordecai . . . 142	*Phalaris . . . 17	*Sligo . . . 57
*Althæa . . . 23	Boylston . . . 101	*Darius . . . 19	*Gyromia . . . 208	*Larch . . . 217	*Morgan . . . 33	*Phlox . . . 116	*Slovan . . . 90
*Amaranth . . . 29	*Bracebridge Hall . . . 174	Dartford . . . 203	*Haggai . . . 140	*Laurel . . . 106	*Morna . . . 233	*Pierce . . . 138	*Smalley's Cht. . . 66
Ambrosia . . . 172	Bradford . . . 72	Darwen . . . 47	*Halifax . . . 42	*Lazell . . . 168	Mornington . . . 115	*Pine . . . 177	*Socrates . . . 43
*Amethyst . . . 130	*Bradley . . . 111	*Datura . . . 123	*Hambridge . . . 179	*Leland . . . 40	*Morrill . . . 59	*Plantain . . . 191	*Spain . . . 146
*Andromeda . . . 89	Brattle St. . . 94	*David's Cht. . . 30	Hamburg . . . 44	*Leon . . . 233	*Moeman . . . 50	Pleyel's Hymn . . . 165	*Spanish Cht. . . 160
*Anemone . . . 38	Bremer . . . 171	*Davis . . . 61	*Lesure . . . 286	*Lesure . . . 139	*Mulberry . . . 213	Poland . . . 84	*Spooners . . . 123
*Angelica . . . 74	*Brinley Hall . . . 35	*Deland's Cht. . . 44	*Harp . . . 212	*Lilac . . . 228	*Muscovy . . . 96	Praise ye the Lord . . . 267	Spring . . . 206
Antioch . . . 71	Broughton . . . 79	*Dewey . . . 100	Harrison . . . 70	*Linden . . . 200	*Myrrha . . . 85	*Pond . . . 130	*Stellaria . . . 78
*Apricot . . . 197	*Brown . . . 30	*Diamond . . . 201	*Hathaway . . . 81	Liverpool . . . 91	Myrtle . . . 174	*Prevear . . . 86	*Stewart . . . 112
*Arabia . . . 122	*Bryant . . . 95	*Dixey . . . 81	*Haven . . . 20	London . . . 88	*Narcissus . . . 219	Priest . . . 161	*Stockwell . . . 5
*Aralia . . . 102	*Bugle . . . 62	*Doria . . . 77	Hawthorn . . . 202	*Lo, God is here . . . 235	Nazareth . . . 56	*Primrose . . . 109	*Stowell . . . 164
Arbaces . . . 6	*Burleigh . . . 97	*Draper . . . 78	*Hayward . . . 73	London . . . 103	*Nectarine . . . 197	*Ptolemy . . . 173	Sumach . . . 85
*Arbutus . . . 108	Burnham . . . 21	*Dunbar . . . 33	*Hazel . . . 82	Love . . . 34	Newark . . . 31	*Pusey . . . 50	*Summer . . . 33
Arcadia . . . 89	*Before Jehovah's . . . 240	*Dunbar's Cht. . . 92	Helena . . . 5	Lord dismiss us . . . 312	New Haven . . . 75	*Pyrola . . . 211	Sundew . . . 173
*Arcturus . . . 207	*Cactus . . . 181	Dundee . . . 76	*Helianthus . . . 195	Love divine . . . 182	Newstead . . . 127	*Quinsigamond . . . 160	Surry . . . 41
Ardea . . . 87	*Cairo . . . 124	*Eastcott . . . 90	Heliotrope . . . 22	*Loyola . . . 46	*Newton . . . 19	Rao . . . 56	Sussex . . . 67
*Arenaria . . . 118	Cambridge . . . 86	Eaton . . . 135	*Hibiscus . . . 17	*Luna . . . 163	Ninety Seventh . . . 39	*Rheims . . . 99	*Swift . . . 73
*Aristides . . . 115	*Camellia . . . 156	Edchester . . . 171	*Hoffman . . . 15	Luton . . . 44	Nineveh . . . 220	Rhine . . . 151	*Sycamore . . . 194
*Arundo . . . 18	*Canary . . . 26	*Edson . . . 13	Hotham . . . 159	*Lycopsis . . . 96	Norwood . . . 176	*Rhoades . . . 247	*St. Agnes' Cht. . . 166
*Asclepias . . . 28	*Cardinal . . . 223	*Eglantine . . . 18	*Howe . . . 14	Lyons . . . 223	*Noyes . . . 28	*Rhodora . . . 230	*St. Andrew's Cht. . . 169
*Aster . . . 84	*Carex . . . 105	*Egypt . . . 147	*Hudsonia . . . 218	*Lyre . . . 212	Nubia . . . 189	*Rice . . . 127	*St. Anthony . . . 125
*Astoria . . . 131	Carolan's . . . 48	*Elia . . . 167	*Hutchinson . . . 66	Lord who shall . . . 274	Nuremberg . . . 173	*Richardson . . . 82	St. David's . . . 76
Athol . . . 111	*Cary . . . 12	England . . . 195	*Hyacinth . . . 200	*Macao . . . 186	O thou whose . . . 295	Robertson . . . 68	St. Denis . . . 227
*Atlas . . . 125	*Castanea . . . 218	*Ewing . . . 128	*Hyde . . . 49	*Mac Farland . . . 120	Old Hundred . . . 16	*Robinia . . . 7	*St. John's Cht. . . 163
*Aura . . . 192	*Caucasus . . . 204	*Fitzgerald . . . 53	*Hyssop . . . 35	Madrid . . . 77	*Oleander . . . 113	*Rokeby . . . 40	St. Paul's . . . 80
*Avena . . . 58	*Ceraatium . . . 27	*Formosa . . . 193	*Ilseley . . . 121	*Magnolia . . . 205	Olmutz . . . 119	Romney . . . 150	*St. Peter's Cht. . . 167
*Azalea . . . 209	*Ceres . . . 185	*Fowler . . . 45	*Ingersoll . . . 226	Maidstone . . . 80	*Orchis . . . 196	*Rosa . . . 175	St. Philip's . . . 157
*Again the day . . . 245	Cesarea . . . 180	*Gabriel . . . 67	*Inela . . . 183	*Malva . . . 52	O how secure . . . 314	*Roscoe . . . 8	St. Thomas . . . 110
*Barbauld . . . 152	*Charity . . . 24	Gardner . . . 26	*Iris . . . 219	Manchester . . . 70	Orenburg . . . 53	*Rowson . . . 112	Tallie's Cht. . . 6
*Barr . . . 88	China . . . 52	Geneva . . . 93	Ivory . . . 129	Martha's Viney'd . . . 69	*Oriole . . . 154	*Ruby . . . 98	*Telemachus . . . 60
*Bartlett . . . 10	Christmas . . . 91	Geranium . . . 209	*Ivy . . . 47	*Martini . . . 145	*Ozier . . . 46	Ryswick . . . 114	*Telluric . . . 60
*Bastow . . . 187	Clapton . . . 108	*Gerardia . . . 54	Jasper . . . 224	Martin's Lane . . . 137	*Oxalis . . . 51	*Salamanca . . . 176	*Texas . . . 100
*Batcheller . . . 59	*Clayton . . . 100	*Gilbert . . . 134	*Jenkins . . . 167	Martyrs . . . 57	*Pallas . . . 194	*Salisbury . . . 170	*Thales . . . 100
*Baylies . . . 9	*Clematis . . . 12	*Gilman . . . 24	*Jennison . . . 11	*Medeola . . . 232	*Paradise . . . 63	*Sanger . . . 2	*Thanksgiving . . . 100

GENERAL INDEX.

327

dora . . . 172	Truro . . . 43	*Union Church 190	*Vesta . . . 196	*Vistula . . . 155	*Weiss . . . 7	*Willow . . . 178	*Xerxes . . . 15
rella . . . 110	*Truth . . . 179	*Urania . . . 107	*Victoria . . . 64	*Vivalla . . . 38	Wells . . . 45	Windham . . . 31	*Zara . . . 234
az . . . 210	*Tudor . . . 165	Ursula . . . 188	*Villarsia . . . 157	Walsall . . . 222	Westminster . . . 117	Windsor . . . 66	Ziala . . . 136
ay . . . 74	Turin . . . 162	Vanhall . . . 20	*Viola . . . 141	*Walsingham . . . 236	*Wheelock . . . 82	Woodstock . . . 54	*Zizania . . . 214
ton . . . 14	Twilight . . . 158	*Verbena . . . 104	*Violet . . . 58	*Warburton . . . 36	Whitby . . . 103	Worthing . . . 177	
li . . . 10	Tyne . . . 116	Vernon . . . 2	*Virgilia . . . 216	Watchman . . . 128	Wicklow . . . 206	*Wyman's Cht. 90	
wbridge . 124	*Thou Shepherd 313	*Vervain . . . 93	*Virtue . . . 23	Waybridge . . . 87			

METRICAL INDEX.

L. M.	Deland's Cht. 44	Morgan . . . 33	Weiss . . . 7	Dewey . . . 100	Myrrha . . . 85	Walsingham . 236	Kirby . . . 106
1 . . . 25	Dunbar . . . 33	Newark . . . 31	Wells . . . 45	Dixey . . . 81	Nazareth . . . 56	Waybridge . . . 87	Laurel . . . 106
s . . . 27	Edson . . . 13	Newton . . . 19	Windham . . . 31	Doria . . . 17	New Haven . . . 75	Wheelock . . . 82	London . . . 102
s . . . 29	Eglantine . . . 18	Ninety Seventh 39	Xerxes . . . 15	Draper . . . 78	Orenburg . . . 53	Windsor . . . 66	Mac Farland . 120
ia . . . 36	Fowler . . . 45	Noyes . . . 28	C. M.	Dunbar's Cht. 92	Oxalis . . . 51	Woodstock . . . 54	Montrose . . . 295
e . . . 34	Florence . . . 314	Old Hundred . 16	Abbott . . . 95	Dundee . . . 76	Paradise . . . 63	Wymun's Chant 90	Mornington . . 115
a . . . 23	Gardaer . . . 26	Osier . . . 46	Abridge . . . 88	Eastcott . . . 90	Pembroke . . . 51	S. M.	Newstead . . . 127
anth . . . 29	Gilman . . . 24	Park . . . 49	Allen . . . 80	Fitzgerald . . . 53	Perry's Cht. . . 92	Amethyst . . . 130	Oleander . . . 113
one . . . 38	Goulding . . . 3	Parnassia . . . 25	Andromeda . . . 89	Gabriel . . . 67	Poland . . . 84	Arabis double 122	Olmutz . . . 119
ses double 6	Halifax . . . 42	Perry . . . 1	Angelica . . . 74	Geneva . . . 93	Prevear . . . 86	Aralia . . . 102	Phlox . . . 116
lo . . . 18	Hamburg . . . 44	Peru . . . 3	Antioch . . . 71	Gerardia . . . 54	Pusey . . . 50	Arbutus . . . 108	Pond . . . 130
pias . . . 28	Harley . . . 236	Phalaris . . . 17	Arcadia . . . 89	Gorham . . . 78	Reo . . . 56	Arenaria . . . 118	Primrose . . . 109
tt . . . 10	Haven . . . 20	Robinia . . . 7	Ardea . . . 87	Gough . . . 65	Rheims . . . 99	Aristides . . . 115	Rice . . . 127
es . . . 9	Hazel . . . 32	Rokeby . . . 40	Aster . . . 84	Harrison . . . 70	Richardson . . . 82	Athol . . . 111	Rowson . . . 112
Jehovah's 210	Helena . . . 5	Roscoe . . . 8	Avena . . . 58	Hathaway . . . 81	Robertson . . . 68	Atlas . . . 125	Ryswick . . . 114
a . . . 4	Heliotrope . . . 22	Sanger . . . 2	Barr . . . 83	Hayward . . . 73	Ruby . . . 98	Bladenburg . . . 118	Shirland . . . 105
on . . . 13	Hibiscus . . . 17	Seasons . . . 9	Batcheller . . . 59	Hutchinson . . . 66	Scarborough . . . 79	Boylston . . . 101	Stewart . . . 112
n . . . 21	Hoffman . . . 15	Silesia . . . 22	Blandford . . . 62	Kingman . . . 97	Seneca . . . 64	Bradley . . . 111	St. Agnes' Cht. 109
ry Hall . . . 35	Howe . . . 14	Socrates . . . 42	Bliss . . . 61	Knarborough . . . 55	Sligo . . . 57	Cairo . . . 124	St. Anthony . . 126
n . . . 30	Hyde . . . 49	Stockwell . . . 5	Brattle St. . . 94	Liverpool . . . 91	Sloman . . . 60	Carex . . . 105	St. John's Cht. 101
nam . . . 21	Hyssop . . . 35	St. Paul's . . . 39	Bradford . . . 72	London . . . 88	Smalley's Cht. 98	Clapton . . . 108	St. Thomas . . . 113
ry . . . 26	Ivy . . . 47	Sumner . . . 32	Broughton . . . 79	Lycopsis . . . 96	St. David's . . . 76	Coreopsis . . . 125	Telluria . . . 107
an's . . . 48	Jennison . . . 11	Surry . . . 41	Bryant . . . 95	Madrid . . . 77	Stellaria . . . 72	Corydalis . . . 126	Thales . . . 119
tium . . . 12	Leland . . . 40	Thanksgiving H 307	Bugle . . . 62	Maidstone . . . 80	Sumach . . . 85	Datura . . . 123	Tiarella . . . 110
ty . . . 27	Love . . . 34	Trenton . . . 14	Barleigh . . . 97	Malva . . . 52	Sussex . . . 67	Ewing . . . 128	Trowbridge . . 124
atis . . . 24	Loyola . . . 48	Tripoli . . . 10	Cambridge . . . 86	Manchester . . . 70	Swift . . . 73	Gould's Cht. . . 123	Tyne . . . 116
or . . . 12	Luton . . . 44	Truro . . . 43	China . . . 52	Martha's Viney'd 69	Tallis' Cht . . . 60	Grosvenor . . . 120	Urania . . . 107
allaria . . . 8	Medway . . . 11	Vanhall . . . 20	Christmas . . . 91	Martys . . . 57	Telemachas . . . 65	Gunnison . . . 121	Verbena . . . 104
is . . . 19	Melodia . . . 37	Vernon . . . 2	Clayton . . . 100	Miles Lane . . . 83	Torbay . . . 74	Illsley . . . 121	Watchman . . . 128
en . . . 47	Memnon . . . 4	Virtue . . . 23	Crabbe . . . 68	Morrill . . . 59	Vervain . . . 93	Ivory double 129	Westminster . . 117
l's Cht. . 30	Merrick . . . 6	Vivalla . . . 38	Daisy . . . 99	Mosman . . . 50	Victoria . . . 64	Julia . . . 117	Whitby (double) 103
	Monmouth . . . 16	Warburton . . . 36	Davis . . . 61	Muscovy . . . 96	Violet . . . 58	Keep . . . 104	

METRICAL INDEX.

L. M. 6 lines.	Grove . . . 149	Bremer . . . 171	Myrtle . . . 174	Nubia . . . 189	7 & 5.	8. 6 & 5.	Ingersoll . . . 226
Astoria . . . 131	Killarney . . 153	Crawford . . 166	Norwood . . 176	Plantain . . 191	Magnolia . . 205	Bethlehem . . 214	11a.
Eaton . . . 135	Oriole . . . 154	Colton . . . 164	Pine . . . 177	Union Church . 190	7 & 4.	6 & 5.	Lilac . . . 226
Gilbert . . . 134	Rhine . . . 151	Edchester . . 171	Rosa . . . 175	Ursula . . . 188	Arcturus . . 207	Pearl . . . 215	St. Denis . . 227
Pekin . . . 132	Romney . . . 150	Elia . . . 167	Salamanca . . 176	6 & 4.	Wicklow . . 206	6 & 10.	5 & 12.
Spooner . . . 133	Servetus . . 148	Jenkins . . . 167	Sundew . . . 175	England . . . 195	8. 3 & 6.	Virgilia . . . 216	Peony . . . 229
L. P. M.	St. Philip's . 155	Lazell . . . 168	Truth . . . 179	Helianthus . . 195	Hyacinth . . 200	6. 3 & 4.	12. 11 & 8.
Lesure . . . 139	Vistula . . . 155	Mercy . . . 170	Willow . . . 178	Pallas . . . 194	5 & 8.	Larch . . . 217	Rhodora . . . 230
Martin's Lane . 137	S. H. M.	Nuremberg . . 172	Worthing . . 177	Sycamore . . 194	Gyromia . . . 208	10a.	9 & 8.
Pierce . . . 138	Camellia . . 156	Pleyel's Hymn 165	8 & 7 (double).	Vesta . . . 196	8a.	Castanea . . 218	Seymour . . . 230
Ziala . . . 136	Villarsia . . 157	Ptolemy . . . 173	Cactus . . . 181	6. 6 & 4	Azalea . . . 209	Hudsonia . . 218	12 & 11.
C. P. M.	7a. (double.)	Salisbury . . 170	Ceres . . . 185	Apricot . . . 197	Geranium . . 209	Narcissus . . 219	Acacia . . . 231
Bizantium . . 144	Hotham . . . 159	Stowell . . . 164	Inula . . . 183	Nectarine . . 197	Spring . . . 208	8. 6. 8 & 4.	12a.
Glendower . . 143	Rhodes . . . 247	St. Andrew's Cht. 169	Kalmia . . . 184	7. 6 & 8.	Topaz (double) 210	Iris . . . 219	Medeola . . . 232
Haggai . . . 140	Spanish Cht. . 160	St. Peter's Cht. 169	Love divine . . 182	Orchis . . . 196	Una (double) 313	5 & 6 or 10 & 11.	8 & 6.
Mordecai . . 142	Twilight . . 158	Theodora . . 172	Macao . . . 186	7 & 6.	8 & 4.	Glenmary . . 221	Morna . . . 233
Viola . . . 141	7a. (6 lines)	Texas . . . 168	8. 7 & 7.	Jessamine . . 198	Pyrola . . . 211	Jasper . . . 224	8 & 7 (peculiar.)
S. P. M.	Luna . . . 163	Tudor . . . 165	Bastow . . . 187	Laburnum . . 199	Harp . . . 212	Lyons . . . 223	Zara . . . 234
Egypt . . . 147	Priest . . . 161	8 & 7 (single.)	Aura . . . 192	Linden . . . 200	Cypress . . . 211	Mezereum . . 221	11 & 8.
Martini . . . 145	Quinsigamond 160	Blake . . . 180	Bayonne . . 193	7 & 6.	6a.	Nineveh . . . 220	Sephora . . . 235
Spain . . . 146	Turin . . . 162	Bracebridge Hall 174	Formosa . . 193	Caucasus . . 204	Lyre . . . 212	Walsall . . . 222	Santa Fe . . . 236
H. M.	7a. (4 lines)	Cesarea . . . 180	Leon . . . 233	Dartford . . 203	Zizania . . . 214	11 & 10.	
Barbauld . . 152	Ajax . . . 166	Hambridge . . 179	Montpelier . . 312	Diamond . . 201	Mulberry (doub.) 213	Cardinal . . . 223	
Goodwin . . . 151	Ambrosia . . 172	Messina . . . 178		Hawthorn . . 202			

ANTHEMS, SENTENCES, HYMNS, CHANTS, &c.

Again the day returns,	Hymn.	245	He was despised,	Sentence.	286	O praise the Lord,	Anthem.	237
Blessing, honor, power and glory,	Anthem.	252	Hosanna,	Quartette.	268	O thou whose mercy hears,	Hymn.	238
Benedic, anima mea,	Chant.	322	I was glad when they said unto me,	Chant.	324	Oh how secure,	Hymn.	239
Benediction,	Sentence.	244	I acknowledge my transgressions,	Sentence.	243	Praise ye the Lord,	Hymn.	240
Benedictus,	Chant.	318	In thee O Lord,	Anthem.	261	Pater noster,	Prayer.	241
Before Jehovah's awful throne,	Hymn.	240	Jubilate Deo,	Anthem.	304	Praise ye Jehovah,	Chorus.	242
Bonum est confiteri	Chant.	320	Jubilate Deo,	Chant.	317	Repent ye,	Sentence.	243
Cantate Domino,	Chant.	319	Lift up your heads,	Chant.	324	Sing O Heavens,	Anthem.	244
Child of mortality,	Anthem.	236	Let the words of my mouth,	Sentence.	237	Sanctus,	Sentence.	245
Christ, our refuge,	Hymn.	247	Lord thou hast been our dwelling place,	Chant.	323	Salvation to our God,	Chant.	246
Christmas eve,	Hymn.	255	Lord who shall bear that day,	Hymn.	274	The Lord's prayer,	Prayer.	247
Deus misereatur,	Chant.	321	Lo, God is here,	Hymn.	285	The Lord's prayer,	Chant.	248
Dismissal,	Sentence.	243	Lord, dismiss us,	Hymn.	312	The Lord is my Shepherd,	Chant.	249
From the rising of the Sun,	Sentence.	243	My voice shalt thou hear,	Sentence.	239	The Lord is in his holy temple,	Sentence.	250
Forgive, blest shade,	Elogy.	251	My God look upon me	Anthem.	261	The heavens declare the glory of God,	Chant.	251
Glory be to the Father,	Doxology.	271	Now unto the King,	Doxology.	293	Thou shepherd of Israel and mine,	Hymn.	252
Glory to God in the highest,	Chorus.	308	O love, all love excelling,	Quartette.	256	Unveil thy bosom,	Ditto.	253
He sees and he believes,	Anthem.	265	O Lord, we trust alone in thee	Sentence.	270	Venite, exultemus	Chant.	254

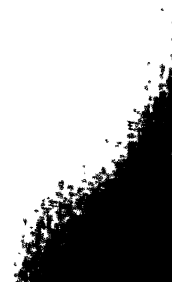






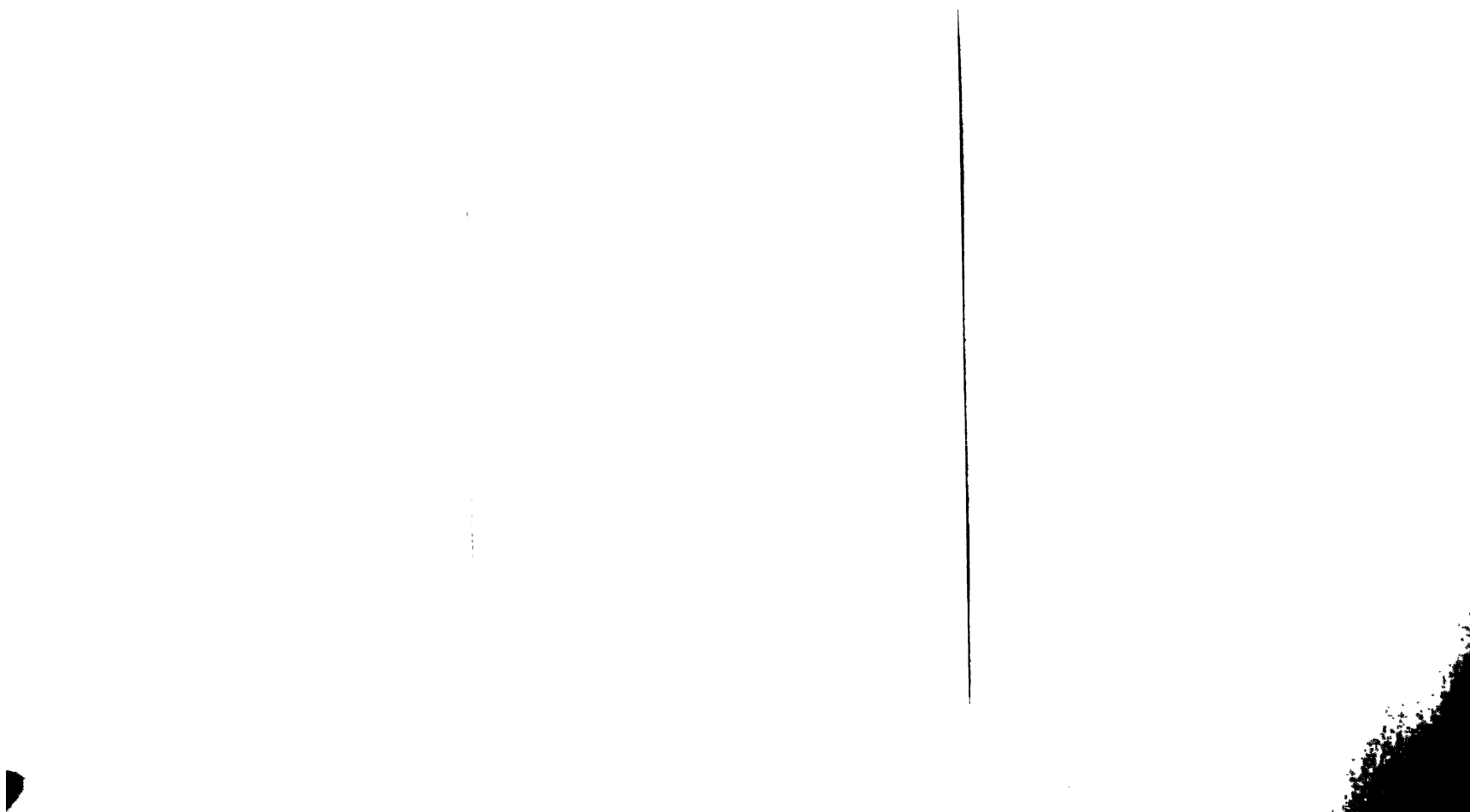


1



MR121.M35
Songs of sacred praise
Andover-Harvard

3 2044 077



MR121.H35
Songs of sacred praise;
Andover-Harvard
3 2044 077 96

